

# EXCEL SAGA

19



story and art by RIKDO KOSHI

# EXCEL SAGA 19

STORY AND ART BY  
RIKDO KOSHI

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# 19

3. MISSION 1  
JUST WHEN YOU'RE FEELING WEAK,  
HERE COMES A KICK, A BEE, A CURSE  
AND GOD KNOWS WHAT ELSE
33. MISSION 2  
THE DESPAIR OF WHITE COPPER  
(4.8 GRAMS, 22.6 MILLIMETERS DIAMETER)
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(EXCEL SAGA BONUS SECTION)

## STORY AND ART BY RIKDO KOSHI

ENGLISH ADAPTATION BY  
CARL GUSTAV HORN

TRANSLATION  
KYOKO KONDO

LETTERING & TOUCH-UP  
AVRIL AVERILL

GRAPHIC DESIGNER  
NOZOMI AKASHI

EDITOR  
CARL GUSTAV HORN

EDITOR IN CHIEF, BOOKS  
ALVIN LU

EDITOR IN CHIEF, MAGAZINES  
MARC WEIDENBAUM

VP, PUBLISHING LICENSING  
RIKA INOUE

VP, SALES & PRODUCT MARKETING  
GONZALO FERREYRA

VP, CREATIVE  
LINDA ESPINOSA

PUBLISHER  
HYOE NARITA

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## EXCEL SAGA

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### PARENTAL ADVISORY

EXCEL SAGA is rated TEEN for Older Teen and is recommended for ages 16 and up. This volume contains fantasy violence and mature situations.

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OH, SORRY. I'LL BUY YOU SOME SWEETS LATER.

SO WHY DID I GET YELLED AT SO HARD?



I WAS TOUGH.

I WAS COOL.



YOU DID DO SOMETHING UNNECESSARY (AS USUAL), BUT IT SEEMS THAT THIS TIME IT WASN'T YOUR FAULT, MY DEAR IWATA.

NO EMERGENCY. I WAS JUST STUCK OUTSIDE THE CALLING AREA.



I FINALLY GOT THROUGH. WHERE HAVE YOU BEEN?

I HEARD MOST OF THE STORY FROM MISS MATSUYA.



THERE IS BUT A SINGLE PAIR OF CLUES. ONE IS THAT SEVERAL OF MY PROCESSORS BROKE DOWN AT THE SAME TIME.

AND TWO IS...

BUT, THEN... WHAT WAS THE CAUSE?





MISSION 1  
JUST WHEN YOU'RE  
FEELING WEAK,  
HERE COMES A KICK,  
A BEE, A CURSE  
AND GOD KNOWS  
WHAT ELSE

...THE  
SCENT OF  
SOMEONE'S  
FAVORITE  
HERBAL  
TEA...  
WAVING  
FROM THE  
WRECK OF  
THOSE SAME  
PROCESSORS.





HE  
LOOKED  
MORE  
DISAP-  
POINTED  
THAN  
MAD...

YES,  
SIR  
!

YOU  
STILL  
NEED  
TO BE  
MORE  
CAREFUL.



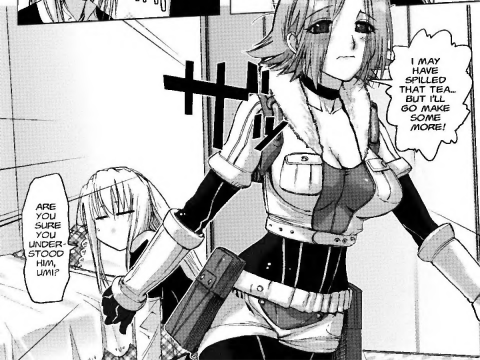
...BUT  
I'VE  
GOT  
TO  
TRY.

NOW I'VE  
LET THE  
PROFESSOR  
DOWN.  
I DON'T  
KNOW IF I  
CAN MAKE  
IT UP TO  
HIM.



I'D  
RATHER  
HE JUST  
GOT  
MAD AT  
ME.

IF HE  
DIDN'T  
GET  
MAD AT  
YOU,  
THAT'S  
GOOD,  
RIGHT  
...?



I MAY  
HAVE  
SPILLED  
THAT TEA...  
BUT I'LL  
GO MAKE  
SOME  
MORE!

ARE  
YOU  
SURE  
YOU  
UNDER-  
STOOD  
HIM,  
UMI?





I  
ALMOST  
TOOK IT  
OUT ON  
UMI-KUN...

...BAD.



I WAS  
PUSHED  
INTO A  
SITUATION  
I COULDN'T  
DEAL WITH.



...NISHIKI'S  
RUNNING  
AMOK...THAT  
WAS A LITTLE  
TOO PERFECTLY  
TIMED...AND  
CONVENIENT  
FOR A CERTAIN  
SOMEONE.

YES,  
IT  
WAS  
UMI'S  
FAULT,  
BUT...



YOU  
HAVE  
SUCH  
A BIG  
HEART.  
I'M  
IMPRESSED,  
SON.

OH,  
SO YOU  
AREN'T  
MAD  
AT  
UMI?

PROBABLY,  
EVEN IF  
UMI HADN'T  
BEEN HER  
USUAL SELF,  
THERE WOULD  
HAVE BEEN  
SOME SORT  
OF...

...AND OF  
COURSE,  
EVEN IF I  
WERE TO  
CONFRONT  
HER ABOUT  
IT, SHE'D  
PRETEND  
NOT TO  
KNOW.





...JUST  
TO GAIN  
TIME.



...SHE'S  
JUST BEEN  
HARASSING US  
HALF-JOKINGLY  
IN SUCH AN  
OBVIOUS  
MANNER-- THAT  
MEANS HER  
AIM IS NOT  
TO GET IN  
MY WAY,  
BUT...

SHE  
LOOKED  
LIKE SHE  
WANTED  
TO STOP  
NISHIKI,  
BUT...



BUT I  
WONDER  
WHAT'S  
WRONG  
WITH  
SECOND...?



SHE  
MUST'VE  
UNDER-  
ESTI-  
MATED  
ME.

HMF. SO  
SHE DIDN'T  
EXPECT THAT  
I WOULD  
MANAGE TO  
START UP  
NISHIKI SO  
SOON...?

ALTHOUGH  
HER COMBAT  
CAPABILITY  
HAS BEEN  
IMPROVING,  
IT'S STILL NO  
MATCH FOR  
FIRST. THE ONLY  
REASON I CAN  
THINK OF IS...



AND YOU  
HAVE  
NO  
IDEA  
WHERE  
SHE  
IS?!

WHAT  
DO YOU  
MEAN,  
FIRST IS  
MISSING?

...HM.

ASSUMING  
SHE  
HASN'T  
BEEN  
DISAS-  
SEMBLED  
OR  
DESTROYED.

BUT ACTUALLY,  
DOCTOR, WHAT THIS  
SEARCH NEEDS IS  
NOT SO MUCH  
TECHNOLOGY, BUT  
MANPOWER...AND  
THAT'S MORE  
YOUR  
SPECIALTY.

HRGH.

WELL,  
THAT'S  
THE FIRST  
THING OUR  
ENEMY  
WOULD  
TAKE  
COUNTER-  
MEASURES  
AGAINST.

OF COURSE  
I'VE TRIED TO  
AUTO-TRACE  
HER  
MOVEMENTS,  
BUT THAT  
DIDN'T  
WORK..



IN THE  
WORST-  
CASE  
SCENARIO...  
WE NEED  
ONLY GET  
THE CORE  
BACK.

...NO.

WHAT  
ARE  
YOU  
TALKING  
ABOUT?

FOR THAT  
REASON...  
I'M ASKING  
YOU  
WHETHER  
YOU KNOW  
ANYTHING  
ABOUT THE  
TRACING  
TECHNIQUE!



AND  
YOU'RE THE  
ONE WHO  
PROHIBITED  
ME TO DO  
RESEARCH  
DIRECTLY  
ON THE  
CORE,  
DOCTOR.

MY  
FATHER  
TEN/MANGU  
MADE THE  
CONVERTER  
CONNECTED  
TO THE  
CORE.



YES, I  
PRO-  
HIBITED  
IT, BUT...

FOR THE  
MOST PART,  
I UNDER-  
STAND  
ONLY ITS  
SUPERFICIAL  
FUNCTIONS.



HOW  
COULD  
MERE  
TECH  
SUPPORT DO  
ANYTHING  
AGAINST HIS  
SPONSOR'S  
WISHES?

Tell  
me.  
I  
won't  
get  
mad.



...YOU  
DID,  
DIDN'T  
YOU?







A ONE  
IN A  
MILLION  
CHANCE...  
FOR ME  
TO MAKE  
TROUBLE  
FOR  
MOTHER...?!

CAN...  
CAN  
IT  
BE...?!



WHAT?  
THAT  
IDIOT  
BROKE  
DOWN  
AGAIN?

CITY  
ENVIRONMENTAL  
SECURITY  
ADMINISTRATION  
(Temporary Office)



NICE  
AND QUIET...  
I HOPE  
IT  
STAYS  
THAT  
WAY.

Hewen't  
seen Kabapu  
an' Momochi  
around much  
eithaa.

GUESS  
HE CHOSE  
A GOOD  
TIME FOR  
IT,  
THOUGH.  
WE'VE GOT  
NOTHING  
TO DO  
ANYWAY.



DIDN'T OL'  
BRISTLE-FACE  
SAY  
SOMETHING  
ABOUT  
DECLARING  
INDEPEND-  
ENCE?

NOW  
WHAT'S  
HE MEAN BY  
THAT, YOU THINK...  
AND WHAT ARE  
WE GOING TO  
HAVE TO DO  
ABOUT IT...?



I AM  
STARTING  
TO WONDER  
JUST HOW  
LONG WE'LL  
HAVE TO  
SPEND IT.

AT LEAST  
WE'RE FINALLY  
GETTING PAID  
FOR THE  
DANGER. DID  
YOU SEE OUR  
NEW  
PAYCHECKS?

LET'S JUST  
KICK BACK FOR  
NOW. SOONER  
OR LATER THE  
MUSTACHE IS  
GOING TO SEND  
US OUT FOR  
MORE DIRTY  
WORK.

Aye. First  
thing ah did  
wuz solorge  
on a geet  
big  
life-insurance  
policy.



Even  
jurkin'  
oround  
has its  
limits.

"War city will be  
independent"?  
Is it some kind  
o' slogan?  
Summik t'  
promote th'  
toon, like?

WELL,  
I  
HOPE  
SO.



...What  
did 'e  
mean?

Erm...  
reet.



BUT THE DOCTOR  
ISN'T GOING TO  
FACE REALITY, SO  
WE'D AT LEAST  
BETTER...YOU KNOW  
AS WELL AS I HE'S  
GOING TO GO  
AHEAD WITH HIS  
PIPE DREAMS NO  
MATTER WHAT  
WE--

EH?  
PIPE?  
STOPPED  
SMOKING  
THAT.  
ACTUALLY.



WE'VE  
BEEN  
VERY  
BUSY.

HELLO,  
EVERYONE.

LONG  
TIME  
NO  
SEE, MS.  
MOMOGU.



HAAL  
GOOD  
MORNING

HELLO,  
DR.  
KABAPU.

Doktaa.

HEY.







WE'LL  
DO OUR  
BEST TO  
CARRY  
ON UNTIL  
THAT  
DAY.

I KNOW THIS  
BOREDOM  
MUST BE  
DIFFICULT TO  
ENDURE FOR  
MEN AND  
WOMEN OF  
ACTION LIKE  
YOURSELVES,  
BUT REST ASSURED  
THERE SOON WILL  
BE A NEW MISSION  
THAT WILL TEST  
YOU TO YOUR  
UTMOST!



LOOK,  
WHY  
DON'T  
YOU  
JUST  
DO  
IT?

WELL, YOU'RE  
THE MAYOR NOW,  
SO I'M SURE YOU  
CAN GET INTO ALL  
KINDS OF  
WRONGDOING  
WITHOUT US.



WHAT  
DO  
YOU  
MEAN?  
YOU  
GOT  
YOUR  
MONEY  
BACK.

..UNFOR-  
TUNATELY,  
WE LET  
THEM  
HAVE THE  
FINANCIAL  
POWER.



IT'S  
NOT  
THAT  
EASY.

NOW  
THE  
POLITICAL  
POWERS  
IN OUR  
HANDS,  
BUT...

WIFE OUT  
IL PALAZZO  
WHAT'S  
HOLDING  
YOU  
BACK?

THEY  
STILL  
HAVE  
A LEAD  
ON US  
WHEN IT  
COMES TO  
ECONOMIC  
INFLUENCE.

YES,  
BUT  
THAT  
MONEY  
WAS LONG  
FROZEN...  
WHEREAS  
THEIRS HAS  
BEEN ON  
THE MOVE  
ALL THIS  
TIME.

How  
man-  
diver-  
t encourage  
him.

WHEN  
YOU  
COME  
DOWN...  
COME  
DOWN  
HARD.

WHAT...  
LIKE  
"ENVIRON-  
MENTAL  
SECURITY"  
?

THAT'S  
WHY I  
BELIEVE  
WE SHOULD  
STICK TO  
THE THINGS  
WE KNOW...



EHH.

木下  
鉄板  
鉄板

ホルン





AN' NOW?  
I'M IN TH' COMPANY  
HISTRY  
DEPARTMENT  
AS AN EDITOR.  
C'N YOU  
BELIEVE  
IT? AN  
EDITOR?!

MY JOB?  
Y'WANNA KNOW  
'BOUT MY JOB?  
OHKKAY...  
FIRST THEY  
HAD ME IN  
THE THIRD  
MISH...  
MISHALLANEOUS...  
MISHALLANEOUSOUS  
DIVISION DOIN'  
BUSYWORK!

WHAT D'Z  
AN EDITOR  
DO, Y'ASK?  
WELL, IT'S HARD  
T'EXPLAIN!  
ESPESHULLY  
IN TH' COMPANY  
HISTRY  
DEPARTMENT...

THAT  
SO?

...TH'  
COMPANY'S  
ONLY  
A FEW  
MONTHS  
OLD!!





HAH-HAH,  
SOUNDS  
LIKE YOU  
WERE  
A SPY.

I WAS N' CHARGE  
OF MIZZONS T'  
COLLECT OUR  
OPPONENT'S  
SECRET ACCOUNT  
BOOKS AS  
EVIDENCE  
UH#VVVDER  
CORRUPTION!

LORD IL  
PALAZZO  
USHED T'  
PUT IZZ  
UTMOST  
FAITH  
N' ME...

WUZ!



AN'  
YET...

I HID  
WEAPONS  
IN M'  
UNDERWEAR,  
AN' JUST  
LIKE M'  
UNDERWEAR,  
I TOUCHED  
SECRETS  
NO MAN  
KNOWS!

I, ELGALA,  
WUZ A  
BEAUTIFUL  
SECRET  
AGENT  
WOMAN!



SIR,  
I HAVE  
SUMMARIZED  
THE  
CONTENTS OF  
THE CITY  
ENVIRON-  
MENTAL  
SECURITY  
ADMINIS-  
TRATIONS  
ACCOUNTING  
FILES.

...BEFORE  
I EVEN  
GAVE  
M'  
REPORT...



WE  
DO NOT  
NEED TO  
TROUBLE  
OURSELVES  
THAT  
MUCH.

IT IS MY  
VIEW THAT  
WE MUST  
CHOOSE THE  
PROPER  
MOMENT  
TO LEAK THIS  
DATA, IN  
ORDER TO  
CORNER  
OUR  
ADVERSARY...

THIS MEMORY  
STICK ALSO  
CONTAINS THE  
LOCATIONS OF  
THEIR SECRET  
BACKUP  
RECORDS.  
IT WILL BE  
EFFECTIVE  
EVIDENCE  
AGAINST  
THEM.



...SHE  
ALREADY  
KNEW  
MORE  
THN  
ME!

LET  
OUR  
ENEMY'S  
ENEMY  
BE THE  
ONE TO  
DANCE

IT IS  
EVIDENT  
THAT  
MANY  
WISH TO  
WIPE OUT  
THAT  
MAN



SHE'S  
MORE  
CAPABLE  
THAN  
YOU.

HOW  
C'D SHE  
GET THAT  
DATA  
WHEN I,  
ELGALA,  
C'DN'T?



YOUR  
COLLEAGUE  
OUTSIDO  
YOU...

STABBED  
YOU  
IN THE  
BACK,  
HEH,  
HEH.

ARRRRRRR  
YOU  
TRYIN'  
T' SAY  
THAT I'M  
INCAP...  
INCAPABLE...  
INCAPABLE-  
ABLE?!

W  
H  
A  
A  
A  
A  
A  
T  
?!



OUR...  
OPPONENT'S...  
INSIDER  
...?



I'M NT SURE  
THAT EVEN R'  
OPPONENT'S  
INSIDERS GRASP  
TH' INSIDE  
DETAILS THAT  
SHE PRESENTED  
AS THOUGH SHE  
HAD ACTUALLY  
SEEN  
INSIDE...

...WAIT A  
SHHECOND!  
SHE CAME UP  
W/ THAT DATA  
RIGHT AFTER  
WE GOT BACK  
FROM THAT  
DESSHERT  
ISLAND!



SHEZZZ...  
NOT  
EXACTLY  
MY...



TH' FAKE  
SENIOR  
EXCEL  
MUSHT BE A  
SHPY SHENT  
BY OUR  
OPPONENT!

YOU THINK  
A SPY FROM  
A RIVAL  
COMPANY  
WOULD  
PROVIDE YOU  
WITH THEIR  
OWN SECRET  
INFORMA-  
TION?

THAT'S  
ID!





...I  
GOTTA  
GET  
BACK  
THERE!

...Officials  
announced  
that  
divisions  
of JLL  
are under  
suspicion for  
bribery and  
tax evasion...



...I  
GOTTA  
GET  
BACK  
THERE!

...Officials  
announced  
that  
divisions  
of JLL  
are under  
suspicion for  
bribery and  
tax evasion...

Attention has focused upon...

I'M SURE THE CHAIRMAN AND SENIOR HYATT WON'T EVEN NEED ME TO BE INVOLVED IN THIS MATTER..

H... ..

—I,  
ELGALA,  
WILL BE  
KEPT  
AWAY  
FROM  
IT.

**BUT  
EVEN  
IF I  
GO  
BACK...**





H  
H  
H  
H  
H  
H

?!

SINCE THE  
ENEMY  
HAS NOW  
FOCUSED  
THEIR  
ATTENTION  
UPON YOU,  
I ASK YOU  
TO  
FRUSTRATE  
THEM BY  
BECOMING  
A  
FUGITIVE

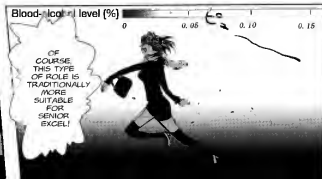
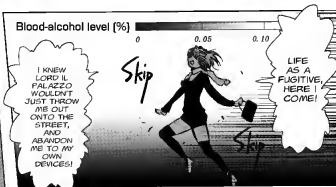
YOU  
WILL BE  
PLEASED  
TO KNOW  
THAT I  
HAVE A  
SPECIAL  
MISSION  
FOR YOU,  
MS.  
ELGALA

BUT,  
UHL

FIGHTING  
BACK VIA  
THE SAME  
METHOD  
WE USED.  
AS WITH  
THE  
MAYORAL  
RACE,  
HARDLY AN  
ORIGINAL  
TACTIC.

MS.  
ELGALA  
I LEAVE  
IT TO  
YOU

YOU'RE  
THE ONLY  
PERSON  
I CAN  
TRUST WITH  
SUCH AN  
INDEFINITE  
ASSIGNMENT  
THERE'S NO  
TELLING  
WHEN  
IT WILL  
END





FOR  
SOME  
REASON...



I  
FEEL  
COM-  
PLETELY  
SOBER.



...SITUATION  
IS JUST  
GETTING  
WORSE  
AND  
WORSE

MY...

...WAIT  
A  
MINUTE.





NEED  
YOU  
TO DO  
THESE  
HORRIBLE  
JOBS!

SENIOR  
EXCEL,  
WHERE  
ARE  
YOU?!  
PLEASE  
COME  
BACK!



Erm...  
just delete  
it w'oot  
lookin' at  
any o' it,  
mind.

...SUMIYOSHI  
SAID  
THAT  
SOMETHING  
IRRE/MEDI-  
ABLE  
WAS  
INPUT TO  
HER.

...BUT  
AS  
FOR  
NISHIKI...

I'LL  
FINISH  
IWATA'S  
REPAIRS  
LATER...





TERIHA?!

MISSION 2  
THE DESPAIR OF  
WHITE COPPER  
(4.8 GRAMS,  
22.6 MILLIMETERS  
DIAMETER)



PULL  
YOURSELF  
TOGETHER!  
ARE YOU  
HURT?!

mm...



TERIHA!  
WHAT  
HAP-  
PENED  
?!



...B-B-BUT  
WHERE  
?!

H-H-HAVE  
T-T-TO  
CARRY  
HER...



...EH  
?

HMM  
PHYSICAL  
DAMAGE  
TO THE  
SYSTEM  
IS...







...BUT  
I DIDN'T  
EXPECT  
HE'D MANAGE  
TO START  
IT UP SO  
QUICKLY.

...CARELESSLY  
PLAYING  
WITH HIS  
TOY SO  
CLOSE  
TO ME...



HE'S  
HOPELESS...



OH  
?

...YOU  
SHOULDN'T  
HAVE  
AWAKENED  
A SLEEPING  
BEAUTY  
WITHOUT  
MY  
PERMISSION.



I'M  
IMPRESSED...  
YOU ARE MY  
HUSBAND'S  
SON...IS  
WHAT I'D  
LIKE TO  
SAY,  
BUT...



YOU'RE  
PRETTY  
TOUGH,  
YOUNG  
MAN.

to dare  
call me  
"Aunt Shioji!"

AH, HEY,  
AUNT  
SHIOJI.  
SAY, I HAD  
THIS WEIRD  
DREAM  
WHERE I  
WAS HEAD  
OF THE  
CLASS!

BUT THEN  
THEY, LIKE,  
GOT ALL  
JEALOUS OF  
MY INTELLECT,  
AND STARTED  
USING ME  
FOR SOCCER  
PRACTICE.  
SAY, COULD YOU  
ASK THE PROF  
TO SNAP IT UP  
ON MY  
REPAIRS?



BUT I  
WAS ABLE  
TO START  
IT UP  
ANYWAY,  
SO I'LL DO  
THE REST  
TOMORROW

OH,  
WELL  
...

TERIHA!  
JUST  
HANG IN  
THERE!



# ADMISSION

YES, MA'AM

FILL IN  
THIS FORM  
AND WAIT  
IN FRONT  
OF  
EXAMIN-  
ATION  
ROOM 2.

JUST  
RELAX...  
STAY  
QUIET  
AND  
CALM,  
AND...

SHUT UP,  
NURSE!  
WHY THE  
HELL DIDN'T  
YOU GET  
ME OFF  
THIS  
NIGHT  
SHIFT?!

...Y-  
YEAH  
...?

IT'LL  
JUST  
BE A  
LITTLE  
WHILE  
LONGER.

DOCTOR,  
IF I LET  
YOU GO OUT  
TONIGHT, WILL  
YOU AT LEAST  
TRY AND SAVE  
A LIFE  
FIRST?!

BECAUSE  
THE CHICK  
I'M TRYING  
TO BANG,  
I'M  
TEN  
YEARS  
TOO OLD  
FOR!

WHY  
ARE YOU  
WEARING  
A SUIT  
YOU'RE  
TEN YEARS  
TOO OLD  
FOR?!

THREE  
OUT OF FOUR  
OF THESE  
PEOPLE WILL  
RECOVER ON  
THEIR OWN,  
ANYWAY. NOW  
IF YOU'LL  
EXCUSE  
ME...I'M  
ABOUT TO  
HIT THE  
CLUB!

PSHAW!  
ME, SAVE  
A LIFE?!  
THIS IS  
IMMEDIATE  
CARE...NOT  
INTENSIVE  
CARE, NURSE  
FUKUYA!



MS.  
SHIOUJI?  
PLEASE  
COME  
IN.

UHM...  
OKAY  
!!







YOU  
LOOK  
FAMILIAR  
TO ME.



WELL, LET'S  
SEE, THE  
PATIENT  
APPEARS TO BE  
AN ATTRACTIVE  
YOUNG WOMAN,  
WITH A NICE  
BODY  
UNDERNEATH  
THAT  
PLAIN-JANE  
SHIRT.

HMM.  
TERIHA  
SHIOUJI.



I  
GUESS  
THERE'RE  
SOME  
PEOPLE  
WHO  
LOOK  
LIKE  
HER.

SHIOUJI,  
YOU SAY?  
NEVER  
HEARD  
THE  
NAME,  
THOUGH.



OH,  
YOU  
BET.  
SO,  
WHAT  
HAPPENED  
?

ARE  
YOU  
GOING  
TO,  
UH,  
EXAMINE  
HER?



YOU  
DON'T  
HAVE  
A  
FEVER.  
NO  
VISIBLE  
HEAD  
TRAUMA...  
RIGHT.  
GET UP ON  
THE TABLE  
AND TAKE  
YOUR  
CLOTHES  
OFF.

THEN  
YOU FELL  
DOWN  
IN YOUR  
ROOM,  
HUH?  
ABOUT  
AN HOUR  
AGO,  
YOU SAY.

HMM.  
YOU  
SUDDENLY  
GOT A  
HEADACHE...  
AND FELT  
FAINT?



OKAY.

NOW,  
USING ONLY  
YOUR LEGS,  
MAKE THE  
LETTER  
"M."



PLEASE  
FORGIVE  
ME,  
TERIHA...

REPRESSSED,  
REPRESSSED,  
REPRESSSED.  
OKAY, NO  
DIGITS.  
HERE,  
DON'T  
WORRY,  
I WARNED  
IT WITH MY  
BREATH

...THIS  
IS  
THE  
ONLY  
ER  
NEAR  
HERE.



DOCTOR...

LOOK,  
EITHER  
I DO  
IT ON THE  
TABLE, OR  
I DO IT  
UNDER  
THE  
TABLE!

NOT  
WITH  
BROKEN  
FINGERS,  
DOCTOR.





I  
GIVE  
YOU  
SIX  
HOURS  
TO  
LIVE.



HMM  
...?

...HM.



?

EACH  
AND  
EVERY  
TIME...  
WHAT  
A  
QUACK.

HOW  
AM I  
SUPPOSED  
TO DEAL  
WITH THE  
TRAUMA  
OF LOSING  
PATIENTS  
WITHOUT  
A LITTLE  
LEVITY?

BE  
SERIOUS  
BEFORE  
YOU  
ACTUALLY  
GET  
SUED.





IT'S  
NATURAL  
FOR YOU  
TO BE  
OFFENDED,  
BUT  
PLEASE  
DON'T  
BE TOO  
HARD  
ON HIM..

I'M SO  
SORRY!  
HIS  
PERSONALITY  
IS LIKE A DUNG  
BEETLE,  
BUT HE'S  
REALLY A  
SKILLED  
DOCTOR..

NO, IT  
LOOKS  
LIKE  
A LOT  
OF  
WORK.  
UM..  
HEY..  
"dung  
beetle?"



ACTUALLY..  
DO YOU  
HAVE A  
MINUTE?



SOME-  
ONE  
YOU  
KNOW?

NO--  
SHE  
JUST  
LOOKED  
LIKE  
SOMEONE  
I KNOW.



HUH  
?

..WHEN  
YOU  
SAW  
TERIHA,  
YOU  
SAID  
SOME-  
THING  
ABOUT..

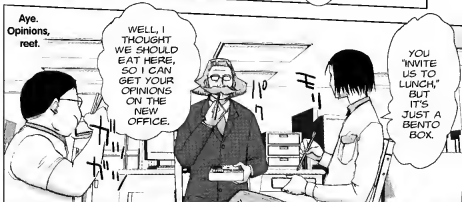


..I DON'T  
REALLY  
KNOW HER..  
IT'S JUST  
THAT I'VE  
SEEN HER  
FACE  
SOMEWHERE  
BEFORE..

UM..  
WELL..

CAN  
YOU..  
CAN  
YOU  
TELL  
ME  
ABOUT  
THAT  
PERSON  
?!





...yer grinnin'  
like a fool,  
while playin'  
wi' fire.

Aye. Put in  
whatevaa daft  
knickknacks  
ye want,  
Daktaa, but...

I  
LIKE  
TO  
RUN  
MY  
FINGERS  
ALONG  
ITS  
IMPOSING  
CURVE...



YOU'RE  
THE  
ONE  
BEHIND  
THIS,  
RIGHT?

WHAT-  
EVER  
DO  
YOU  
MEAN  
?



DONT  
PUT  
IT  
LIKE  
THAT.

"BEHIND  
THIS."  
YOU  
MAKE IT  
SOUND LIKE  
I'VE DONE  
SOMETHING  
BAD.

*The search  
continues  
for former  
presidential  
secretary  
Kasumi Elgala  
Munakata...*

...authorities  
reported that  
ILL is  
cooperating  
with the  
on-site  
investigation  
at their  
headquarters.



JUST FOR  
THRILLS,  
I'D LIKE  
TO SEE A  
POLITICIAN  
ONCE NOT  
ABUSE THEIR  
POWER

Thanks  
for  
cleanin'  
that  
up.

IT'S  
NOTHING  
MORE THAN  
A BIT OF  
EXTRALEGAL  
HARASSMENT,  
DONE BY  
AVAILING  
MYSELF  
OF THE  
VARIOUS  
PRIVILEGES  
GRANTED  
TO ME.

UH, DOC,  
WHEREAS  
MY  
HORRIBLE  
CRIMES ARE  
COMMITTED  
ONLY IN  
VIDEO  
GAMES,  
YOURS  
WERE REAL.

WELL,  
THEY  
BURNED  
MY  
FINGERS  
ALREADY.

PLAYING  
WITH  
FIRE,  
YOU  
SAY.

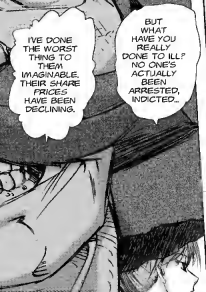
MAKING  
THE  
SECRETARY  
HAUL OFF  
ALL THE  
BLAME...  
OLDEST  
TRICK  
IN THE  
BOOK.

Aye!  
Th' poor loss...  
havin' t' carry  
those cons,  
becorz  
o' us.

IT  
SEEMS  
YOU'RE  
BOTH  
FENCING  
BY THE  
LONG-  
ESTABLISHED  
RULES.

"WE'RE  
STILL  
LOOKING  
INTO THE  
FACTS."  
IT WAS  
CONDUCTED  
THROUGH MY  
SUBORDINATE'S  
DISCRETION.  
I REGRET  
WHAT  
HAPPENED."

...AND  
WHAT  
CLICHÉS  
THEY  
OFFER THE  
PUBLIC  
IN THIS  
MATTER!



IVE DONE  
THE WORST  
THING TO  
THEM  
IMAGINABLE.  
THEIR SHARE  
PRICES  
HAVE BEEN  
DECLINING.

BUT  
WHAT  
HAVE YOU  
REALLY  
DONE TO ILL?  
NO ONE'S  
ACTUALLY  
BEEN  
ARRESTED,  
INDICTED...



...How  
man,  
it's  
not  
that  
funny.

YOU  
SAID...

uh-  
huh-  
huh-  
huh...



WHAT A  
SHAME HE  
REPRESENTS  
THE FORCE  
OF LAW AND  
ORDER. HE'D  
MAKE A  
FANTASTIC  
VILLAIN.

give  
me a  
break

FOOLS  
SEEK TO  
CONTROL  
EVENTS...  
WISE MEN  
NEED  
ONLY  
CONTROL  
RUMORS!

...An' wif  
that,  
anotha  
wonderful City  
Environmental  
Security  
Administration  
lunch comes  
t' an end.

DOESN'T  
MATTER.  
THAT'LL  
SOIL OUR  
OPPONENT'S  
PUBLIC  
IMAGE  
FURTHER.

I HOPE  
THIS  
DOESN'T  
END THE  
WAY THESE  
SCANDALS  
USUALLY DO...  
WITH THE  
GUILTY  
SECRETARY  
COMMITTING  
SUICIDE.







I  
BELIEVE  
THIS IS WHAT  
SENIOR EXCEL  
USED TO  
REFER TO  
AS A  
"STUFF-  
AND-  
PUFF."

OH, HOW  
DID SHE  
EVER DEAL  
WITH THE  
INDIGNITY...?

フーッ  
フーッ  
フーッ  
フーッ

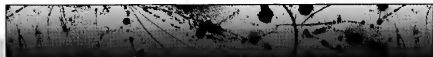


100



BUT  
SERIOUSLY--  
I'M  
IN  
TROUBLE!

LET'S  
SEE...  
EXACTLY  
HOW  
MUCH  
CASH  
DO I HAVE  
ON ME...?



DOESN'T  
IT SEEM  
LIKE ONLY  
CRIMINALS  
AND THE  
POOR USE  
PUBLIC  
PHONES  
THESE  
DAYS?

OH,  
HELLO,  
MS.  
ELGALA

MY CELL'S  
BATTERIES  
ARE LOW  
RIGHT NOW,  
ALL  
RIGHT?!



HELLO.

AH!  
SENIOR  
HYATT!





I GUESS  
I KNEW  
THIS MIGHT  
HAPPEN...  
I JUST  
DIDN'T  
WANT TO  
GRASP  
THE  
HARSH  
REALITY.

I'M  
NOT  
SURPRISED...  
THEY THINK  
EVERYTHING'S  
MY  
FAULT.

IT  
WOULD  
APPEAR  
YOUR  
PERSONAL  
ASSETS HAVE  
BEEN SEIZED  
AS WELL,  
MS.  
ELGALA.



AND  
YET, EVEN  
COSTLY  
SHADES  
CANNOT  
CONCEAL  
SUCH BEAUTY,  
MAKING IT  
DIFFICULT  
TO HIDE...

SINCE I  
BECAME  
SO  
POPULAR,  
I CAN'T  
BEAR TO  
TAKE OFF  
MY JUDITH  
LEIBERS.

THEY  
KEEP  
ASKING US  
WHERE  
YOU  
ARE,  
MS.  
ELGALA.



MY,  
ELGALA'S,  
CURLS,  
ARE MY,  
ELGALA'S  
RAISON  
D'ÊTRE!

MS.  
ELGALA,  
HAVE YOU EVER  
CONSIDERED  
CHANGING  
YOUR  
HAIRSTYLE?

I WAS  
SO BUSY  
GRASPING  
THE HARSH  
REALITY  
THAT I  
FORGOT  
TO ASK  
HER FOR  
SOME  
CASH!

THAT  
WAS  
MY  
LAST  
100  
YEN!



BUT HE SAID... THIS WAS A MISSION...!

THAT  
WOMAN  
WHO...  
WHO...  
sob!...  
MUST  
HAVE  
SEDUCED  
LORD IL  
PALAZZO!

THAT  
WOMAN  
WHO  
PRETENDS  
TO BE  
SENIOR  
EXCEL...  
THAT  
WOMAN  
WHO STANDS  
BRAZENLY  
AT LORD IL  
PALAZZO'S  
SIDE!

...THAT WOMAN'S TRAPPED ME!

THAT'S WHAT HE SAID, BUT...

アッ

THAT'S WHAT HE SAID, BUT...



IS SOMETHING  
WRONG?  
YOU LOOK  
LIKE YOU  
HAVE A  
HEADACHE  
AGAIN.

I DON'T  
KNOW HOW,  
BUT I  
SUDDENLY  
FEEL  
DAMNED  
WITH  
FAINT  
FRAISE.



...I  
MEAN...  
IT'S  
NOT LIKE  
I EVEN  
RESPECT  
THE REAL  
SENIOR  
EXCEL!

BUT AT  
LEAST  
YOU'RE  
BETTER  
THAN THAT  
HUSSY!  
I KNOW  
YOU COULD  
NEVER KNOW  
THE  
EXQUISITE  
TOUCH  
OF OUR  
LORD!

SENIOR EXCEL  
HAS GIVEN UP  
BEING A WOMAN  
AND I DIDN'T LIKE  
HER MAKING  
HERSELF OUT  
TO BE NO. 2  
AND POSING AS  
MY SENIOR AT  
A SPEED OF 60  
METERS A  
SECOND BUT...!



IF MY  
LORD  
HAS BEEN  
BEGUILED  
BY THAT  
MASK...  
THEN I WILL  
BE THE  
ONE TO  
TEAR IT  
OFF!

AND  
SHE'S  
MADE ONE...  
FATAL...  
MISCALCULATION!  
I HAVE NOTHING  
LEFT...THAT  
MEANS I HAVE  
NOTHING TO  
LOSE!









I'LL  
CALL  
MAINTENANCE,  
SIR.

PERHAPS  
A  
TABLECLOTH  
WOULD BE  
MORE IN  
ORDER.



SIR,  
PERHAPS  
I SHOULD  
GIVE HER  
A LONG  
LEAVE  
AS  
WELL.

SHE'S  
PROBABLY  
JUST  
TIRED,  
SIR.

I  
WONDER  
WHY  
THIS  
CAME  
ON SO  
SUDDENLY.



HAVE  
TO  
ADMIT,  
I'VE BEEN  
SPOILED  
BY A  
CELEBRITY  
LIFESTYLE.

JUST  
AS  
SOON  
AS I  
GET  
SOME  
REST.

I'M  
COMING  
FOR  
YOU...



EXCEL 5月6月

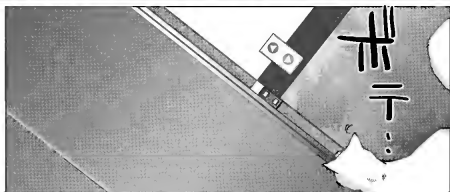
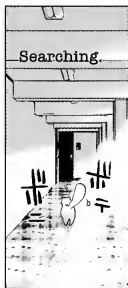




MISSION 3  
RUN, MINCE!







I am  
a dog.



I am  
experienced.





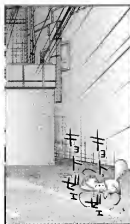
I am  
out of  
shape.



Outside...?



Outside...



IS MS.  
HYATT  
ABSENT  
WITHOUT  
NOTICE?



...



H/M

YES, I  
HAVEN'T  
HEARD  
ANYTHING  
FROM  
HER  
TODAY.

YOU  
BELIEVE,  
THEN...?

THERE  
HAVE BEEN  
NO REPORTS  
OF A PALE  
YOUNG WOMAN  
WITH LUSTROUS  
DARK TRESSES  
LYING DEAD  
IN A POOL OF  
HALF-CAKED  
BLOOD.

HM.  
COME  
TO THINK  
OF IT,  
IT WAS  
USUALLY  
HER  
ROOMMATE  
WHO KEPT  
AN EYE ON  
MS. HYATT.

I'LL GO  
TO HER  
PLACE  
AND TAKE  
CARE OF  
THIS  
MATTER.

YES,  
SIR. THE  
MOST LIKELY  
EXPLANATION  
IS THAT SHE  
COLLAPSED  
AT HOME.

REGRETTABLE,  
YES, AND YET,  
IT CANNOT BE  
SAID MS. ELGALA  
NOW SHIRKS HER  
DUTY. INDEED,  
HER MISSION  
NOW IS OF THE  
UTMOST  
IMPORTANCE.

HM...

YES, MR.  
CHAIRMAN.  
REGRETTABLY,  
SHE IS NOW  
A FUGITIVE  
FROM THE  
LAW.

„WITHOUT COMPLAINT, WITHOUT FEAR, SHE SERVES THIS CAUSE. TRULY, MS. ELGALA IS NEVER ONE TO SAY, 'IT IS ALL ABOUT ME.'“

SELFLESSLY, SHE DRAWS THE ENEMY'S ATTENTION AWAY FROM US.







I'M SURE LORD IL PALAZZO WILL HIRE A GOOD ATTORNEY.

I ELGALA HAVE DONE TIME, YO.

MAYBE I SHOULD JUST TURN MYSELF IN STURDY STONE WALLS, THREE MEALS A DAY.



sigh.

I'M LIKE AN ELEGANT SWAN, LOST SOMEWHERE OVER THE SEA. SEWER, IF YOU WANT TO GET TECHNICAL.



I WOULD HAVE MUCH PREFERRED A MISSION INVOLVING FIVE-STAR HOTELS, INTRIGUING LITTLE RESTAURANTS, AND TRENDY, HIP BOUTIQUES

Senior. Four legs good, six legs bad.

If you don't wanna hunt, you can gather. Check them mushrooms to see if they're poison.

Um...

Pale? You don't need no pale to catch fish! Do it like a beaver!

POVERTY... PURSUIT... SURVIVAL GAMES... THESE WERE ALL AREAS WHERE SENIOR EXCEL, WELL, EXCELLED.





SO HUNGRY...

ガッガッガッ



The three musketeers!

DON'T LET WEAKNESS BECOME DELUSION !!

HAVE GUTS, EVEN IF THEY'RE EMPTY, ELGALA !!



MUCH LESS TO AN INVITATION !!

I, ELGALA, CANNOT YIELD MY LORD TO THE GENUINE SENIOR EXCEL

NO, I CAN'T JUST TURN MYSELF IN.

はいはい

YOU SAY THEY'RE NOT REAL BUT DARN IT, SHE'S NOT EITHER.

あはは

THAT'S RIGHT! IF THERE WERE THREE OF ME, OUR LORD WOULDN'T NEED THE OTHER TWO...

ふふ

ガッガッガッ

And my  
Lord said  
so too.

You've  
gone  
cra-zy!

—A A A A A A Y K.

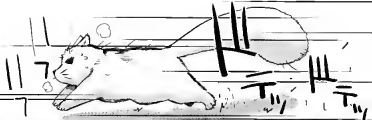
DO  
NOT  
MOCK  
ME,  
FAIRIES!

WITH  
A GOOD  
MEAL  
ELGALA  
WILL  
RETURN  
TO MY  
USUAL  
OMNICON  
PETENCE

..BETTER  
GET  
MOVING

OH,  
WELL

CERTAINLY  
SOME  
DRY  
CLEANING  
WOULD BE  
HELPFUL,  
TOO!





...A  
human  
...?





...WHAT  
IS LOVE?

TELL  
ME,  
DOG...



BECAUSE  
I CANNOT  
CONVEY  
MY LOVE  
TO HER...  
WITHOUT  
WORDS!



I  
LOVE  
MISAKI.

AND  
SHE  
BECAME  
BASHFUL...  
AND  
WHISPERED...

TODAY, I  
CASUALLY  
ASKED HER  
OUT ON A DATE.  
I STRAIGHT-UP  
OFFERED HER  
THE FULL COURSE.  
THE FULL MONTY.  
UNTIL THE  
MORNING WITH  
A HAPPY  
ENDING.



THAT'S  
WHAT  
LOVERS  
OFTEN  
DO!

AND I  
THOUGHT,  
HERE IT  
COMES!  
THE  
PLAY  
ON  
WORDS!

DO  
YOU  
KNOW  
THE  
MEANING  
OF THE  
TERM  
"DELICACY"  
?



OH  
DOG,  
I  
CURSED  
MYSELF.

SO I  
LOOKED  
IT UP IN A  
DICTIONARY!  
IT MEANS,  
"THE QUALITY  
OF REQUIRING  
DISCRETION  
OR  
SENSITIVITY."

Then I had  
to look those  
words up, too.



SHE  
SULKED  
ABOUT  
NOT BEING  
ASKED OUT  
IN A MORE  
ROMANTIC  
FASHION...  
DON'T YOU  
THINK  
THAT'S  
CUTE?

Mingled  
pity  
and  
confusion

BECAUSE  
THAT'S  
EXACTLY  
WHAT  
I WAS  
MISSING.



Nae. She  
used one  
o' them fancy  
titanium  
designaa  
chairz th'  
Doktaa bought  
for th' affice.  
It wuzn't sur  
fancy-lookin'  
attoawordz,  
mind.

HOW  
ON EARTH  
DID MATSUYA  
MANAGE TO BUST  
HIS SKULL LIKE  
THAT? WAS SHE  
WEARING THE  
POWERED  
SUIT...?

LOOKS  
LIKE  
HE'S  
BROKEN  
AGAIN.

Shut  
it,  
yers  
two.

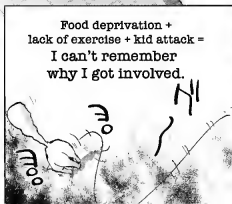
IT'S  
LIKE  
SEX  
FOR  
THE  
WEAK.

WATANABE,  
WHAT  
IS  
LOVE?

...I'm  
tired.

























...AND WITH MS. ELGALA GONE TOO, OUR FORCES ARE NOW CUT IN HALF.

IT'S MY FAULT MS. MINCE IS MISSING, SENIOR.

SHE MUST HAVE LEFT.

THE ENTRANCE DOOR WAS HALF-OPEN.

I ONLY HOPE... OUR EMERGENCY RATION AND OUR COMRADE FIND EACH OTHER.

BUT I MAY HAVE TO EAT YOU ANYWAY.

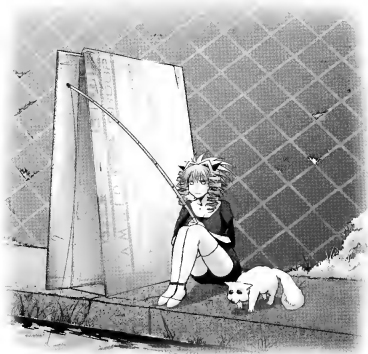
YOU'RE JUST A FISH WHO LOOKS LIKE MIN-CHAN!

HA HA HA

YOU'RE NOT MIN-CHAN!

No longer cares what happens to her.

END MISSION 3



EXCEL 5月6月

In the morning, I wake up in Umi's bed in Umi's room in Umi's house.



This isn't really Umi's house, but Professor Shiouyi's.

But they're related, so it's almost like it's her house, too.



She comes here in the morning, leaves for school and comes back at night. Sometimes she stays over. I don't know the details, but it seems like this is natural for her.

# MISSION 4

## THE DIARY OF SOMEBODY

*Month XX. Day XX.  
Sunshine.*



*And I'm at Umi's house  
today again.*



OKAY.

MMM,  
SUNNY  
SIDE UP,  
PLEASE.

I've learned how to cook from  
Umi and some books.

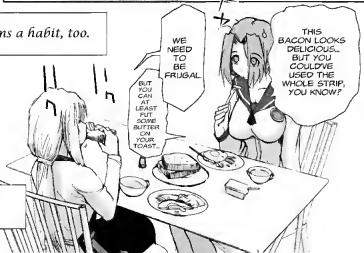
Seems like I had some cooking  
experience, so it wasn't too much  
trouble for me.



HOW  
DO  
YOU  
LIKE  
YOUR  
EGGS?



That seems a habit, too.



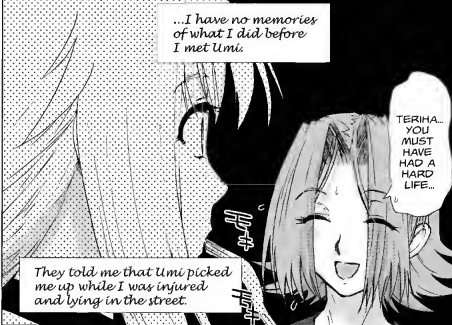
WE  
NEED  
TO  
BE  
FRUGAL

BUT  
YOU  
CAN  
AT  
LEAST  
PUT  
SOME  
BUTTER  
ON  
YOUR  
TOAST.

THIS  
BACON LOOKS  
DELICIOUS...  
BUT YOU  
COULDN'T  
USED THE  
WHOLE STRIP,  
YOU KNOW?

Yes...






...I have no memories  
of what I did before  
I met Umi.

TERIHA...  
YOU  
MUST  
HAVE  
HAD A  
HARD  
LIFE...

They told me that Umi picked  
me up while I was injured  
and lying in the street.



I like Umi a lot because she's  
kind, and I appreciate her...



HEY,  
THERE  
WERE SOME  
DELICIOUS  
GIFT COOKIES  
AT HOME,  
SO I  
BROUGHT  
THEM!

EAT  
THEM  
AS A  
SNACK!

OH,  
I HAVE  
TO GO  
NOW...

THANKS.

...She's a bit careless, though.

Well, not so much careless as clumsy. Breaking things. Knocking them down. Falling down.

IT WAS  
A VASE,  
ACTU-  
ALLY.

ahem...

AHH,  
I BROKE  
A PLATE  
YESTER-  
DAY, TOO!

UMI,  
ARE YOU  
ALL  
RIGHT?

O W W W W...

She's kind of strange.

THERE  
ARE  
JAGGED,  
FLESH-  
SLICING  
SHARDS  
OF  
BROKEN  
PLATE!

...WHAT'S  
ALL THIS  
NOISE  
SO  
EARLY  
IN THE  
MORNING?

OH, BE  
CAREFUL,  
PROFES-  
SOR!

I have a little trouble with  
Professor Shiouji.



NO NEED, UMI. WE DON'T KEEP ANY EXPENSIVE PLATES IN THIS HOUSE.

AND CAN YOU FIGURE OUT WHY?

He doesn't say anything bad to us, but...

-S- SIR.

IM SOOOO RRY.

WELL, BE CAREFUL HOW YOU CLEAN THEM UP. YOUR BLOOD MAY SHORT OUT MY SENSITIVE ELECTRONIC EQUIPMENT.

...then again, I don't talk to him much.



I'LL HAVE THEM LATER.

OH, SIR!

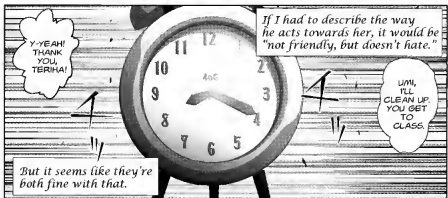
It's pretty obvious.



Umi likes the professor.

UH. THERE ARE SOME COOKIES... ON THE TABLE. I BROUGHT THEM!

NO...



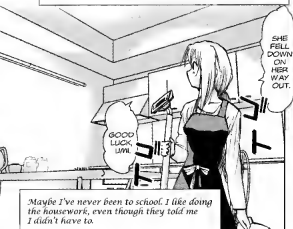
Y-YEAH! THANK YOU, TERIHA!

If I had to describe the way he acts towards her, it would be "not friendly, but doesn't hate."

UMI, I'LL CLEAN UP. YOU GET TO CLASS.

But it seems like they're both fine with that.

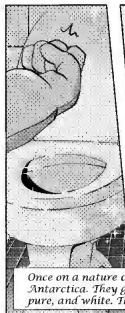
*I know what schools are for...but I cannot imagine what kind of places they are.*



*Maybe I've never been to school. I like doing the housework, even though they told me I didn't have to.*



*I especially like cleaning the toilets...*



*At times the words "latrine orderly" flash through my mind, and I feel somehow dutiful.*



*Once on a nature channel I saw great icebergs off Antarctica. They gleamed and glinted, cold, forbidding, pure, and white. That's what I strive for with the toilets.*



*They often send and receive very heavy packages.*

*Every day, Professor Shiouji is engaged in his research.*



*Honestly, I have no idea how he earns his living.*

"DOCTOR"?  
YOU CAN  
PURCHASE A  
PHD ONLINE IF  
YOU WISH.  
IT MEANS  
NOTHING  
ANYMORE.

*Since he's a professor, I suppose  
he's a respectable person, but...*

*...I heard him say that once to Umi. So  
who's to say "Professor" is any different?*

*But he prefers "Professor," even  
though he has a doctorate.*

ALL  
THAT'S  
LEFT  
IS...

OKAY,  
HOUSE-  
WORK'S  
ALMOST  
DONE.

*So maybe he just has a problem with  
people who call themselves "Doctor."*



*Miwa--Shiouji's mother...*



PHYSICAL CONTACT IN THE MORNING IS GOOD FOR YOUR SKIN... AND MIND

PLEASE... DIA-PHRAGM-- CAN'T EXPAND...

*Miwa is really elusive, and...how can I put it...I don't know how to deal with her.*

I'M GONNA SQUEEZE A MEAN GIRL LIKE YOU.

*Miwa is also a researcher...but she's even more mysterious than the professor.*

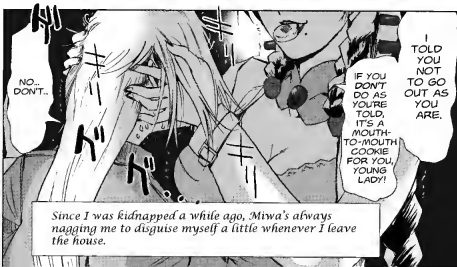
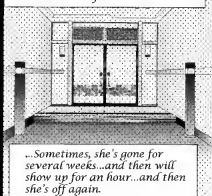
*I have no idea what she does or where she does it.*

*She's always joking, but...*



*I think...she's a scary person.*

*None of us are allowed to enter Miwa's room. She'll come back to the house all of a sudden...*



*Since I was kidnapped a while ago, Miwa's always nagging me to disguise myself a little whenever I leave the house.*

I actually know who I was mistaken for...

HOW'S THIS?

YOU'RE UNLUCKY TO LOOK LIKE A DANGEROUS PERSON.

YOU WERE MISTAKEN FOR SOMEONE ELSE, WEREN'T YOU?

The kidnapper might have thought I was her...

...but if you take a close look, I don't think we look alike.

A TOP CITY EXEC, AND HE'S STILL LATE.

MERRY, YET TARDY.

SEE YA!

UM...

S... SEE YOU LATER!

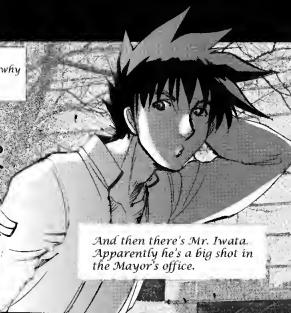
MORNING!



*But I don't quite understand why he lives at Umi's house, too.*



*As opposed to Umi, he comes home just to sleep.*



*And then there's Mr. Iwata. Apparently he's a big shot in the Mayor's office.*

*I never seem to see him eat.. and he almost always stays in his bedroom...so we rarely talk to each other.*

*People sometimes call him Mr. Mitsukoshi. His background is... Well, for some reason, I feel too scared to ask.*

NOW  
CHARGING



*When I first got here, I didn't realize...*

*He's an interesting mix of high spirits and little presence.*






...how unnatural it is for five people like us  
to be living in this house together.

And of course, me being here...  
is the strangest of all.





TWO EXTRA LARGE  
BOWLS, ONE HEAVY  
ON THE BROTH, ONE  
EGG, ONE MISO SOUP,  
PICKLES AND  
BURDOCK SALAD.  
TO GO.

UH...ONE  
MEDIUM  
BOWL  
AND A  
MISO  
SOUP.  
FOR HERE.

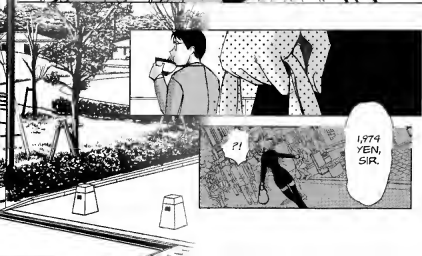
W  
O  
W  
...

EH  
?

NICE  
DAY,  
ISN'T  
IT?!

A  
GIRL  
LIKE  
THIS...  
IN  
HERE  
...?

Y-  
Y-  
YES,  
IT  
IS.



FOR  
THOSE  
WHOM  
WE HAVE  
DECEIVED  
TO GET IT,  
SORRY.

LET'S  
EAT.

FOR WHAT  
WE ARE  
ABOUT TO  
RECEIVE,  
MAY OUR  
LORD MAKE  
US TRULY  
THANKFUL.



AND  
IT'S  
SALTY...

NOW  
I'M EATING  
AN EXTRA  
LARGE BEEF  
BOWL WITH  
A DOG IN A  
PUBLIC PARK.

ONCE  
I WAS  
THE...  
JUNIOR  
ASSISTANT  
WOMAN  
OF THE  
GREATEST  
LEADER THE  
WORLD HAS  
EVER SEEN.





I HAD  
TO WASH  
MINE DOWN  
WITH THE  
TWO  
LITERS OF  
HUMILIATION  
I DRANK  
TO GET  
IT.

YES,  
SALTY.  
WHAT'S  
THE  
MATTER?  
YOU DON'T  
LIKE THE  
TASTE?



I,  
ELGALA,  
EAT  
WHAT A  
DOG WILL  
NOT.

AN  
EMERGENCY  
RATION WHO  
THINKS  
SHE'S A  
GOURMET.



WHY  
WERE  
YOU  
DRIFTING  
DOWNSTREAM...?  
WHAT  
HAPPENED  
TO SENIOR  
HYATT?

LOOK, MIN-CHAN.  
IF I HADN'T BEEN  
THERE, YOU WOULD  
HAVE WASHED  
OUT TO SEA,  
AND RETURNED  
TO THE  
NITROGEN  
CYCLE.

$N_2 + 8H^+ + 8e^- + 15ATP \rightarrow 2NH_3$

YOU MUST  
REMAIN FRESH  
AT ALL TIMES  
FOR POSSIBLE  
CONSUMPTION!  
THEREFORE,  
YOU ARE NOT  
ALLOWED  
TO DIE!

LISTEN  
UP,  
FURBALL  
!

IF  
SENIOR  
EXCEL  
WERE HERE,  
SHE'D  
TELL  
YOU--

A TIMID  
BEAST THAT  
DISLIKES  
CROWDS  
CANNOT  
SURVIVE  
IN A STRAY  
DOG  
SOCIETY.

--ONLY  
SHE  
WOULDN'T  
PUT  
IT SO  
POLITELY

...A  
DOG.

HERE I  
AM, WITH  
MY CATLIKE  
GRACE,  
YET I'M  
STUCK  
WITH A  
DOG...

MIN-CHAN,  
YOU HAVE  
ADDED TO MY  
RESPONSIBILITIES.  
I NEED TO FIND  
THE REAL SENIOR,  
BUT NOW I ALSO  
NEED TO TAKE  
CARE OF YOU...



...A DOG...  
HAS A VERY  
SENSITIVE  
NOSE!!!

WAAAAIITT  
A  
SECOND...



LET'S  
GET  
GOING,  
THEN!

GOOD!

YOU  
MUST  
REMEMBER  
HER  
SMELL,  
RIGHT?

R  
I  
G  
H  
T  
?!



BUT NO  
COMMENTS  
ABOUT HOW  
I SMELL AFTER  
A WEEK WITHOUT  
DRY CLEANING,  
SOAP, AND ANNICK  
GOUTAL'S EAU  
D'HADRIEN!

AFTER  
EL GALA  
GIVES  
HER  
WILD  
VIEWS  
TO MINCE...

NOW,  
REMEMBER,  
MINCE!  
YOUR SENSE  
OF SMELL IS  
THOUSANDS OF  
TIMES BETTER  
THAN A HUMAN  
BEING'S!



NOW, LET'S  
TAKE A  
WALK AROUND  
THE OLD  
NEIGHBORHOOD.

...BUT  
I DO  
THINK  
SHE'S  
AROUND.

MAY AS  
WELL START  
HERE AS  
ANYWHERE.  
I HAVE NO IDEA  
WHERE SENIOR  
DISAPPEARED  
TO...

Actually elated  
to be viewed as  
something  
more than  
mere food.





...SENIOR IS INCOMPETENT...  
SENIOR IS UNFEMININE,  
BUT SENIOR IS LOYAL. EVEN  
IF HER BODY BROKE APART,  
SHE'D KEEP THE PIECES NEARBY  
TO SERVE OUR LORD IL  
PALAZZO.

WHAT  
DO I  
BASE  
THIS ON,  
YOU ASK,  
MIN-CHAN?



NO  
WAY!  
S-SO  
SOON  
?!

EH  
?!



SHE  
PRETENDS  
TO BE YOU  
AND SHE DID  
THIS-AND-THAT  
BY SEDUCING  
LORD IL PALAZZO!  
SHE DID ALL  
SORTS OF  
THINGS!

AHEM  
WE HAVE A  
PROBLEM,  
SENIOR.  
WHILE YOU  
WERE MISSING,  
AN IMPOSTOR  
APPEARED!

STUPID  
INEPT  
SENIOR  
EXCEL!

WHAT  
DO YOU  
THINK YOU  
WERE DOING?!

W H A A A A T ? !

S O R R Y .

A H E M .

THAT  
MEANS  
THAT IF  
I SEDUCE  
LORD IL  
PALAZZO,  
I CAN DO ALL  
SORTS OF  
THINGS,  
TOO!  
too-o-o much!

CALL  
ME...  
SNAKE!

THAT'S  
RIGHT!  
JUST LIKE  
ESCAPE  
FROM  
NEW YORK!

OH,  
HOW  
THOUGHT-  
FUL!

USE...  
THIS  
!

SENIOR!  
EVEN A  
HARDENED  
THUG LIKE  
YOU CAN'T  
DEFEAT HER  
WITH YOUR  
BARE  
HANDS!

ギアアア



A  
TRAGIC  
ENDING,  
MY LORD.

I  
WILL  
BEAR  
THE  
BURDEN  
OF THIS  
MEMORY  
TOGETHER  
WITH  
YOU.

IT  
WAS A  
FIGHT  
WITHOUT  
VICTORS...

1

IT  
WAS  
I WHO  
GAVE  
THAT  
POST  
TO THE  
IMPOSTOR.

NO..  
THE  
MISTAKE  
WAS  
MINE,  
MS.  
ELGALA

...HAPPY  
ENDING?  
ECSTATIC  
ENDING!!


BUT, MS.  
ELGALA,  
IF YOU  
WILL...YET  
STAY  
BY MY  
SIDE..

...AS  
MY  
NEW  
NO. 2

MY  
LORD..  
I SHALL  
STAY BY  
YOUR  
SIDE  
PRESSED  
INTO YOUR  
SIDE..

AND IF  
IT TURNS  
OUT BOTH OF  
THEM SMELL  
ALIKE, IGNORE  
THE COOL  
EXECUTIVE,  
AND PICK THE  
SPASTIC  
BRUTE!


HURRY  
UP,  
MIN-  
CHAN!




*I spend the afternoon reading books, watching TV, and going out to get the groceries.*

*I don't like going where there are crowds...but recently I find myself hanging around that building.*

*If I go there, will something change?*



*I heard that the man named If Palazzo is the president of this company.*




*Whenever I think about him...  
I feel my heart beating faster...*


*Umi said that this is something called love at first sight.*




*Maybe so.*



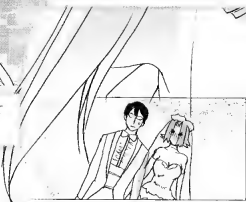
*Maybe I just look up to him...*



*Maybe I'll forget about this feeling soon  
and fall in love with someone else...*



*...and the professor and Umi will  
get married...*



*...and even Mr. Iwata will  
get married...*



Impossible  
to picture  
bride!




LET'S  
STAY  
TOGETHER!



YOU  
CAN  
BECOME  
A PART  
OF MY  
FAMILY.


*...and I'll be Teriha Shiouji forever.*






*Except that I know...*

*...it's all a lie.*



*I see her sometimes,  
looking down at me...*

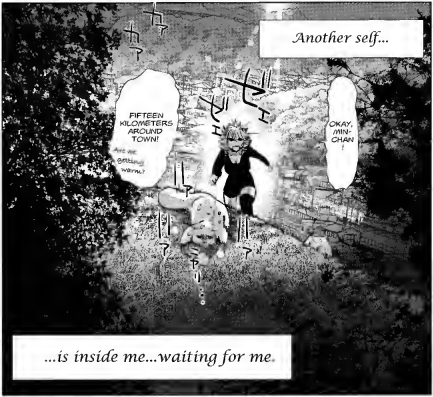
*She's waiting for...  
someone who feels at ease...  
and is happy...and wishes this  
moment would never end.*



*I, Teriha Shiouji, have never  
existed from the start...*

*So everything will just turn  
back to the way it was...*

*...before me.*



*Another self...*

FIFTEEN  
KILOMETERS  
AROUND  
TOWN!

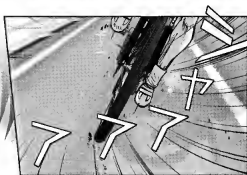
Are we  
getting  
warmer?

OKAY,  
MIN-  
CHAN!

*...is inside me...waiting for me.*



EXCEL'S EYE



# MISSION 5 TWO WHEELS





YOU DON'T  
NEED IT FOR  
YOUR COMMUTE,  
AND IF YOU  
NEED A RIDE,  
YOU CAN JUST  
CHARGE THE  
TAXI TO YOUR  
OFFICE.

WHY  
BUY  
A  
CAR?

Aye,  
reet.  
but...



Just  
a used  
compact  
ye knaa.

How,  
Matsuya.

YOU'RE  
GOING  
TO BUY  
A  
CAR?



ALREADY  
?

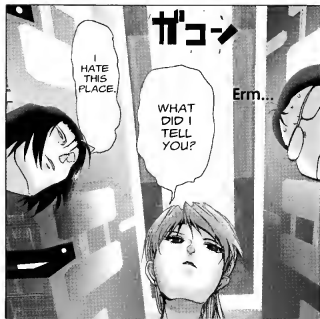
It's a  
done deal,  
lads. Th' car  
arrives  
tomorra.

...WE CAN  
AFFORD  
CARS ON  
WHAT WE  
MAKE  
NOW.

I DIDN'T  
THINK YOU  
WERE INTO  
THOSE KIND  
OF  
MACHINES.

WELL...









HHMMM...

GOT  
MINE  
YEARS  
AGO...  
HARDLY  
USE IT,  
THOUGH.

WOW  
!



Aye...  
even drivin'  
a ten-ton  
truck wif  
cut brakes  
would be  
safer  
than this job.

blindfolded.

IVE  
ALREADY  
GOT MY  
REGULAR  
LICENSE...  
I JUST  
THOUGHT  
ID KEEP  
MY  
OPTIONS  
OPEN.



WELL,  
YEAH.

How  
Matsuya,  
it looks like  
yer gaanin'  
fer a  
commercial  
license?



I'M  
GONNA  
GET  
A  
DRIVER'S  
LICENSE  
!!

ALL  
RIGHT!  
IT'S  
MY  
~~FATE!~~

childish  
impulse!



In that case,  
it must give  
yo joys  
can scarcely  
imagine

HA!  
"ID"  
STANDS FOR  
"IDIOT'S  
DELIGHT"!



IWATA..  
WHAT  
ARE YOU  
GOING TO  
GIVE THEM  
FOR  
ID...?

HOW  
COULD I  
PREDICT  
YOU'D  
SAY  
THAT?



WHY  
ARE  
YOU  
SHAKING  
YOUR  
HEAD?

SO  
YOU HAVE  
PROBLEMS  
WITH THINGS  
LIKE VOTING,  
TAXES, HEALTH  
INSURANCE,  
PENSIONS AND  
BASIC HUMAN  
RIGHTS.

I  
HAVE  
NO  
IDEA.



YOU  
MEAN  
WHAT  
MS.  
MOMOCHI  
PUT  
DOWN.

LOOK,  
IWATA, YOU'RE  
LEGALLY DEAD.  
YOUR OLD ID  
HAS BEEN  
CANCELLED..  
AND GOD  
KNOWS WHAT  
THE MUSTACHE  
PUT DOWN  
FOR YOUR  
"MITSUKOSHI"  
ALIAS.



UH-HUH,  
I KNOW  
A GUY  
WHO SPENT  
500,000  
ON  
REPEAT  
COURSES  
AND STILL  
DIDN'T  
PASS

IS  
THAT  
IN  
YEN  
OR  
PERICA?

SHUT  
UP,  
MORON.

Aye,  
takin'  
it  
awah...  
if yer  
clumsy,  
it's  
bottomless.



And then  
thez th'  
cost o'  
drivin'  
school...





BY  
THE  
WAY...



Nae.  
Ah cannot  
bear  
I think  
that.

YEAH,  
I GUESS  
YOU'RE  
THINKING...  
THIS IS AS  
GOOD AS  
IT'S EVER  
GOING TO  
LOOK.

even if it's true



WELL,  
THEN  
I'LL JUST  
PRETEND  
I SOMEHOW  
NEVER  
MADE EYE  
CONTACT.

HE  
WANTS  
YOU TO  
PRETEND  
YOU JUST  
CASUALLY  
SAW HIM.

Ah  
wuz just  
gaan I  
pretend  
I didn't  
see wuzn't  
there.



I WAS  
SURPRISED  
HE FACED  
REALITY SO  
QUICKLY.

him  
of all  
people

THAT'S A  
PRINCIPLED  
COMPROMISE.



SEE?  
HE'S  
ALREADY  
GIVEN UP  
WAITING.

NAH.  
IF YOU  
ASK ME,  
THIS IS  
JUST HIS  
LACK OF  
PATIENCE.

mhmph



WOW!  
YOU ALL  
DECIDED  
TO COME  
TO SEE  
SUMIYOSHI'S  
NEW CAR,  
HUH?

HEY!  
WHAT  
A  
COINCIDENCE!

HE'S  
SO  
KIND...

OH!  
COOL!  
YOU  
NOTICED  
?

Erm...mine  
is just used,  
but that 'un's  
new, innit?

...HOW'D  
YOU  
AFFORD  
THE  
BIKE?

WAIT...

TIME TO  
SAVE THE  
EARTH.  
RIGHT?!  
CLEAN  
ENERGY!

DON'T  
GIVE ME  
THAT SAVE  
THE EARTH  
CRAP WE  
GET ENOUGH  
OF THAT  
AT  
WORK.

YEAH!  
I'VE  
JUST  
STARTED  
RIDING  
IT TODAY.  
IT'S  
BRAND  
NEW!







RIDING  
DOUBLE  
IS A  
TRAFFIC  
VIOLATION.

HELL,  
NO.

WOULD  
YOU  
LIKE  
A  
RIDE  
?



ENJOY  
THE  
DRIVE.



BUT,  
MISAKI!  
YOU'D  
LOOK  
SWEET  
UPON THE  
SEAT  
OF A  
BICYCLE  
BUILT  
FOR  
TWO!

HIS  
MIND  
IS  
GOING...  
I CAN  
FEEL  
IT.



THE  
LAWS  
APPLY  
TO  
BICYCLES,  
YOU  
KNOW.

ESPECIALLY  
BECAUSE  
KABAPUS  
MAYOR NOW,  
I DON'T WANT  
THE  
EMBARRASS-  
MENT OF  
BEING PULLED  
OVER ON A  
TEN-SPEED.



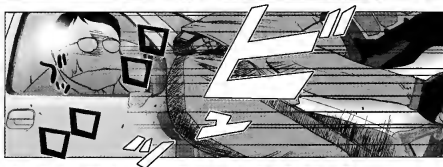
Eh ?



Had  
on, 'eez  
gerrin'  
an 'iz  
bike...

NOW  
HE'S  
GETTING  
GRO-  
TESQUE.

WAIT,  
MISAKI!  
I JUST  
THOUGHT  
OF  
SOMETHING!  
I'M NOT  
HUMAN, SO  
TECHNICALLY,  
IT'LL JUST  
BE ONE  
PERSON!



LIKE  
THE  
CYBORG  
SAID, HE'S  
NOT  
HUMAN

Did 'e  
just  
loop  
around  
us?

FASTER  
THAN  
YOU!



I CAN'T  
BE  
BARGAINED  
WITH!  
I CAN'T BE  
REASONED  
WITH!  
I DON'T  
FEEL PITY,  
REMORSE,  
OR  
FEAR!

'Eez  
th' one  
speedin',  
not us.

DO  
YOU  
HEAR A  
POLICE  
SIREN?

AND  
I'M  
NOT  
JEALOUS  
!!



I  
WENT  
TOO  
FAR..













...WAIT  
A  
MINUTE.

HMM...



THE  
FRIEND  
OF  
JUSTICE  
IS NOT  
AFRAID  
OF A  
POLICE  
CAR!

...YOU'RE  
FAST.



BUT LOOK,  
YOU SMASHED  
THAT POLICE  
CAR! THAT'S A  
MORE SERIOUS  
CRIME THAN  
STEALING STEAK,  
WITH MY CHOICE  
OF TWO  
VEGETABLES!

HMM...

HERE  
THEY  
ARE  
AGAIN!  
THEY  
MUST BE  
UPSET...



..N-NO!  
I WAS  
FRAMED!  
FRAMED AT  
A  
FAMILY  
RESTAU-  
RANT!

YOU'RE  
BEING  
CHASED BY  
A POLICE  
CAR, SO  
THAT MEANS  
YOU'RE A  
VILLAIN,  
RIGHT?!



I  
CAN'T  
GET  
CAUGHT...

IF I  
DO, I'LL  
BLAME  
IT ON  
HIM!

FASTER  
IF YOU  
DON'T  
WANT  
TO BE  
PULLED  
OVER!

HMM...  
and  
will  
she  
blame  
it on  
me?

I DON'T  
WANT THE  
EMBARRAS-  
SMENT OF  
BEING  
PULLED  
OVER...  
PULLED  
OVER...  
PULLED  
OVER...



WHAT  
ARE  
YOU  
DOING  
?!

KYAAA!

GAININ'  
SPEED!

UM...

There's  
another  
one.

LOOK,  
GET  
OFF THE  
STREET,  
PULL INTO  
AN  
ALLEY,  
AND...

DOWNHILL  
OR NOT,  
YOU  
CAN'T  
OUTRUN A  
POLICE  
CAR,  
IDIOT!

IF  
YOU'RE  
IN A  
MACHINE,  
AND IT  
GOES  
OUT OF  
CONTROL  
AT A HIGH  
RATE OF  
SPEED...

YOU  
KNOW, A  
GREAT  
PERSON  
ONCE  
SAID...



NO



...JUST  
CROSS  
YOUR-  
SELF...

HEY!  
ARE  
YOU  
LISTEN-  
ING?!



...AND  
SHOUT  
"MAMA!!"



HOW  
FAST  
ARE  
WE  
GOING  
?!



EYAAAAA!!!



WHAT  
ARE  
YOU--

I'M  
REALLY  
GOING  
TO  
DIE !!!

THIS  
IS SO  
EXCITING  
!!

4 4 4 4 4



A black and white manga-style illustration. On the left, a girl with blonde hair and sunglasses is riding a bicycle. She is wearing a dark, short-sleeved shirt and a light-colored skirt. A large, jagged, starburst-shaped speech bubble is positioned above her, containing the text 'DID YOU PUT THE CHAIN ON THE BIG GEAR?!'. Another jagged speech bubble is to her right, containing 'OKAY! ROOF OF THE CAR, AND--'. A third jagged speech bubble is to her left, containing 'STOP IT, STOP IT, STOP IT, STOP...'. On the right side of the image, there is a large, close-up, high-contrast image of a person's face, looking shocked with wide eyes and an open mouth. Below this face is a large, jagged speech bubble containing the sound effect 'EEEEEEEE'. At the bottom right, there is a smaller, circular inset showing the girl from behind, still on the bicycle, with a speech bubble saying 'HOLD ON AGAIN !!'. The background consists of horizontal lines, suggesting a road or a track.

DID YOU  
PUT THE  
CHAIN  
ON THE  
BIG  
GEAR?!

STOP  
IT,  
STOP  
IT,  
STOP  
IT,  
STOP...

OKAY!  
ROOF  
OF  
THE  
CAR,  
AND--

EEEEEEEE

HOLD  
ON  
AGAIN  
!!



YOU  
DID  
PRETTY  
GOOD  
FOR A  
LOWLY  
CITIZEN—

WE  
REALLY  
OUTRAN  
THEM...

OH!!  
WOW.

HMM...  
THE  
BIKE'S  
MAKING  
A  
NOISE.

NOISE  
?



HUH?

NOT SOME-  
THING IM-  
PORTANT,  
I HOPE  
?!

UM,  
WHAT  
WAS  
THAT  
?!

YAAA!



OH,  
THAT?  
I LIKE,  
SHIFT MY  
INERTIAL  
MASS, OR  
SOMETHING.

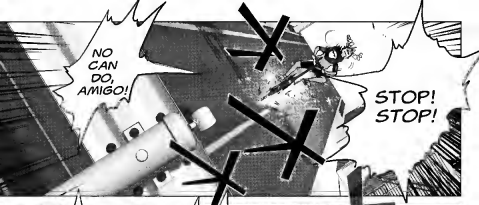
WHY  
HAVEN'T  
WE  
FALLEN  
OVER  
?!

MAN!  
WHAT A  
RIPOFF!  
I PAID A  
THOUSAND  
YEN FOR  
THIS!

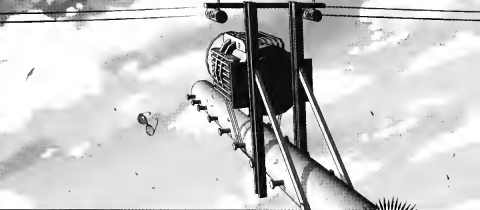
THIS  
PIECE  
OF  
CRAP'S  
COMING  
APART!

NEXT  
TIME,  
SPURGE,  
AND  
PAY  
TWO  
!!!

LOOK  
OUT! IT'S  
THE END  
OF THE  
ROAD!





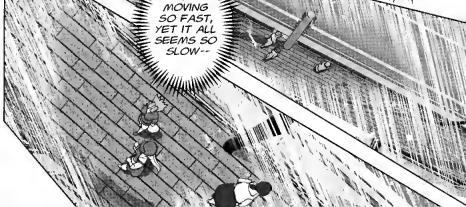


IT'S  
TRUE  
WHAT  
THEY  
SAY...

I,  
ELGALA,  
AM  
FLYING.



...JUST  
BEFORE  
YOU DIE,  
YOU ALWAYS  
HURTLE  
THROUGH THE  
AIR LIKE A  
TOMAHAWK  
MISSILE.



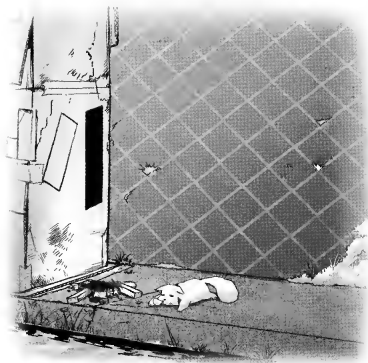
I'M  
MOVING  
SO FAST,  
YET IT ALL  
SEEMS SO  
SLOW--



SENIOR!  
PLEASE  
LISTEN!  
ELGALA...

I FOUND  
HER! I  
FOUND  
HER! AND  
I'VE GOT  
ONLY ONE  
CHANCE  
TO TELL  
HER--





EXCEL'S 5月



# MISSION 6

## A PUBLIC BOMB

I  
FOUND  
HER!

THERE'S  
NOT A  
MOMENT  
TO LOSE!  
I'VE GOT  
TO RUN  
BACK  
OVER  
TO  
WHERE  
I SAW  
HER--



A  
NEAR-  
DEATH  
EXPERIENCE  
LIKE THAT  
IS VERY  
EXHAUST-  
ING.

ズ  
シ  
+  
マ  
マ

--AFTER  
I TAKE  
A SHORT  
COMA TO  
RECOVER



--We  
interrupt  
this  
program  
to  
report a  
breaking  
news  
story.

According  
to  
information  
we've just  
received...

One-  
bite  
cooking!  
On the  
menu  
today  
is--

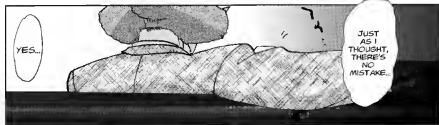














Hurm.  
Soonds  
like  
paradise  
on Earth.

IT  
MEANS A  
SOCIETY  
WHERE I  
CAN DO  
WHATEVER  
I WANT  
WITHOUT  
BEING  
INTERRUPTED.





SO,  
WHAT  
DID  
HAPPEN  
TO THE  
CITY  
PROJECT?

OH...  
WELL...  
THERE  
ARE MORE  
DULLARDS  
COMPLAINING  
ABOUT  
OTHERS'  
OPINIONS  
THAN I  
THOUGHT...

WELL...  
THAT KIND  
OF IDEA  
DOESN'T  
DISAPPOINT  
US  
ANYMORE.

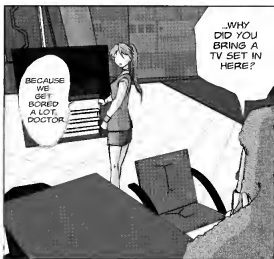
A GIANT  
HAS TO  
LOOK AT  
THINGS  
WITH A  
GIANT'S  
PERSPECTIVE.

TAXES  
THAT ARE  
MY MONEY  
ONCE WE  
COLLECT  
THEM

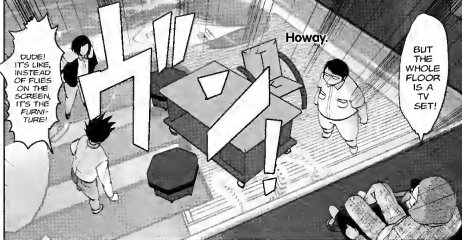
Aye.  
E's tryin'  
t' mek  
us do  
summik.

IN  
HIS  
OWN  
SUBTLE  
FASHION...

I'M  
WONDERING  
IF THERE'S  
A WAY TO  
MAKE THEM  
MORE  
UNDER-  
STANDING.







DUDE!  
IT'S LIKE,  
INSTEAD  
OF FLIES  
ON THE  
SCREEN,  
IT'S THE  
FURNI-  
TURE!

Howay.

BUT  
THE  
WHOLE  
FLOOR  
IS A  
TV  
SET!



Aye.  
Ah'get  
th' same  
sort o'  
problem  
wif me  
HDTV.

OH,  
MAN,  
I CAN  
SEE HER  
PORES!  
THAT'S  
DISGUSTING!

IF YOU  
LIKE, YOU  
CAN USE  
THIS FOR  
ENTER-  
TAINMENT..



We've  
received  
reports of a  
bomb threat  
at ILL  
headquarters  
in Chuo  
Ward in  
downtown  
Fukuoka.

HUH  
?




HERE  
WE  
GO.

Our  
top  
story...

MAYBE  
BIGGER  
ISN'T  
BETTER

Well, at  
least wu  
knaa nna  
wu'z washn'  
as much  
lekky as  
possible



The letter warns police not to interfere, and states that if anyone attempts to enter or leave the ILL building, the bomb will be detonated.

The anonymous threat was issued via letters that arrived simultaneously today at local media outlets.

# TERRORIST BOMB THREAT

NEWS

YES, WE'VE JUST HEARD...

MS. MOMOCHI?

Besides ascertaining the authenticity of this threat, the police are attempting to--

APOL RESIDENTS URGED TO EVACUATE

THIS NOW LEAVES ONLY ONE QUESTION...

THE LOCAL TV STATIONS DID IN FACT RECEIVE LETTERS CONTAINING A BOMB THREAT AT ILL. THE WARNINGS WITHIN THEM ARE EXACTLY AS DESCRIBED.

IT'S TRUE, DOCTOR.

ANYONE  
COULD  
HAVE  
DONE THIS  
DISGRUNTLED  
EX-WORKERS  
THOSE  
JEALOUS  
OF THEIR  
SUCCESS,  
PARANOID  
SCHIZO-  
PHRENIC  
PSYCHOTICS.

UM...

WHY  
DO  
YOU  
SUSPECT  
ME?

YOU'RE  
NOT  
BEHIND  
THIS?

...WHY  
ARE  
YOU ALL  
LOOKING  
AT ME?

LET'S  
WAIT  
AND SEE  
HOW THIS  
LEADING  
COMPANY  
DEALS  
WITH  
IT.

YOU  
KNOW  
WHAT  
THEY  
SAY...A  
TALL  
TREE  
CATCHES  
MUCH  
WIND.

Erm, not  
I get out  
of line, but  
should we  
not at least be  
concerned  
as Mayor?

WELL,  
I JUST  
THOUGHT  
PLACING A  
BOMB AT ILL  
HEADQUARTERS  
ITSELF WOULD  
BE A NATURAL  
MOVE FOR  
YOU...

I  
DID.



...I  
DID  
SET A  
BOMB  
THERE,  
BUT...

NO,  
I  
MEAN...

SO  
IS IT  
YOU OR  
ISN'T IT?

Nae,  
man,  
nae.

WHY  
WAIT?  
BLOW  
YOURS  
UP NOW.

YOU  
MEAN THAT  
YOU HAVE  
SET A BOMB  
IN THE BUILDING,  
BUT THIS  
PARTICULAR  
BOMB WAS  
SET BY  
SOMEONE  
ELSE?

BETTER  
FOR US THAT  
THEY BE IN A  
HEADQUARTERS  
WE CAN KEEP  
UNDER  
SURVEILLANCE,  
RATHER THAN  
WE DESTROY  
IT, AND THEY  
CONCEAL  
THEMSELVES  
ONCE AGAIN.

I'VE  
WITNESSED  
OUR  
OPPONENT  
TELEPORT  
THROUGH  
SOLID GROUND.  
THERE'S NO  
GUARANTEE A  
BOMB WOULD  
WORK  
AGAINST  
HIM.



Could ye not  
just lorn I'  
play video  
games, Doktao?  
Wor, generation  
finds 'em  
geet amusin'.

WELL,  
I'M  
JUST  
LIKE YOU  
GUYS. I  
GET  
BORED.

EXCUSE  
ME IF I'M  
MISSING  
SOMETHING...  
BUT THEN  
WHY DID  
YOU SET  
A BOMB?



I DON'T  
WANT TO  
ASK THIS,  
BUT I'LL  
ASK YOU  
ANYWAY...



HOW  
BIG?  
WELL, I'D  
SAY IT'S  
ABOUT...  
HMM...SAY,  
TWO-CITY-  
BLOCK  
SIZE..?

HOW  
BIG  
IS THE  
BOMB  
YOU'VE  
SET?



If thez  
bomb on  
th' news is  
real, an' it  
gans  
off...

God,  
divven't  
ye see  
th' danger?

WELL,  
WE  
KNEW HE  
LOVED  
EXPLO-  
SIONS.



OH,  
YES!  
THAT'S  
TRUE.

I MEAN  
AFTER  
WARDS,  
THERE'LL  
BE ALL  
THIS  
GREAT  
OPEN  
SPACE

YOU  
DON'T  
THINK  
SO?

...How  
Watanabe  
man,  
divven't  
laugh,  
it's nae  
funny!

At least th'  
buildings ye  
blew up  
 afore were  
empty...

...It  
might  
set off  
th' bomb  
th' Doktoo  
put in  
there  
too, but!



Aye. 'E  
cannot  
bear t' let  
it happen,  
becorz it  
wuzn't  
't.

...WAIT.  
NOW  
I GET  
IT.

AND  
YOU  
JUST SAID,  
LET'S WAIT  
AND SEE  
HOW THEY  
DEAL WITH  
IT...



WHY  
NOT?  
THEY'RE  
OUR  
ENEMIES,  
RIGHT?

HM, NO,  
WE  
CAN'T  
LET IT GO  
OFF.

AND  
YET,  
I AM  
TROUBLED...



...RIGHT.

WE  
CANNOT  
ALLOW IT  
TO BE  
ENDANGERED  
BY THIS  
SITUATION,  
EITHER.

"CANNOT  
ALLOW"?  
YOU WERE  
THE ONE  
WHO  
PLANTED A  
BOMB BIG  
ENOUGH  
TO  
DESTROY  
IT, TOO.



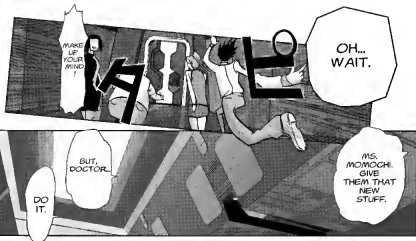
ALSO,  
THERE'S A  
COMMERCIAL  
BUILDING  
OWNED BY  
OUR OFFICE  
UNDER  
CONSTRUCTION  
RIGHT NEXT  
TO ILL  
HEAD-  
QUARTERS.

I CANNOT  
ALLOW  
THE CHEAP  
FIREWORKS  
OF SOME  
AMATEUR  
TERRORIST TO  
TRIGGER MY  
BEAUTIFUL  
APOCALYPTIC  
DISPLAY!









WAKE  
UP  
YOUR  
MIND!

OH...  
WAIT.

BUT,  
DOCTOR...

DO  
IT.

MS.  
MOMOCHI.  
GIVE  
THEM THAT  
NEW  
STUFF.



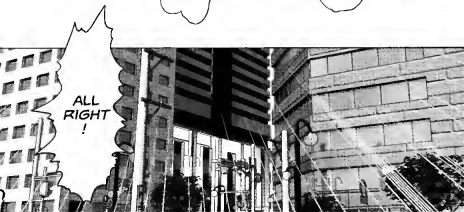
OUR  
LATEST  
PROTO-  
TYPE...

WHAT'S  
THIS?



...THESE  
RECEIVERS  
WILL SUMMON  
YOUR  
SUITS...  
REMOTELY!







EVEN IF  
WE HAVE  
THE SUITS,  
WHAT CAN  
WE DO  
WITHOUT  
ROPPON-  
MATSU?

JUST  
SEE  
IF I  
DON'T  
BUST  
SOME  
HERO  
MOVES!

WAIT.  
CAN  
YOU FIND  
THE  
BOMBS,  
IWATA?

BET  
I  
CAN!

WELL,  
WE'RE  
NOT  
EXPECTING  
ANYTHING  
FROM  
PRIVATE  
THIRD  
CLASS  
ROBOT.

Can  
we get  
close t' th'  
building,  
but?



Eh. Mass panic  
from a mere threat!  
D'ye think wu gorra  
bunch o' cowoadz in  
this country, Matsuya?  
Spooked at th' very  
thowt o' a bomb?

WELL,  
MAYBE...



On th' othoo  
hand, it's bettah  
for us if they  
do get as many,  
er, witnessaz  
oot as possible.

YOU  
GOT A  
POINT...  
LOOK  
AT ALL  
THESE  
COPS.



Attention  
ill  
employees.



Do not use your cell phones. Calls are to be made on fixed lines only.

If you find a suspicious package, report to your supervisor, but do not touch it.

It is imperative you remain inside the building for your own safety. Do not approach the exits.

...Sir?



It's me.



Until then, I expect each department to deal with this in a calm manner.

This is your chairman speaking. I will give you follow-up instructions as the situation changes.

JUST AS I  
THOUGHT,  
WORDS  
FROM YOU  
WERE  
MUCH MORE  
EFFECTIVE,  
LORD IL  
PALAZZO.

SIR.

That  
is  
all.

CHAIR!

THE  
LOWER  
WORLD  
REALLY  
IS A  
TROUBLE-  
SOME  
PLACE.

mm...

千  
て

W-  
WHAT  
ARE  
WE  
GOING  
TO  
DO,  
SIR?

オ  
ロ  
オ  
ロ

um...

...THIS IS A  
LITTLE TOO  
ROUNDABOUT  
TO BE THAT  
MAN'S  
SCHEME.





ア

...BUT  
WHAT  
HAS SHE  
BEEN  
DOING,  
SO  
CLOSE  
TO US?

ア ア

SHE  
MUST  
BE  
CLOSE...

SORRY  
!

HEY!  
WATCH  
WHERE--

OW  
!

THERE'S  
SO  
MUCH  
I WANT  
TO ASK  
HER...  
TELL  
HER...

ア



SE--





IVE  
GOT  
TO  
GET  
THERE...

...I'VE  
GOT  
TO  
GET  
THERE!

END MISSION 6

(UNDERCOVER MESSAGE)



# Excel Saga 19

ORIGINAL JAPANESE PRODUCTION STAFF

STORY AND ART BY  
RIKOO KOSHI

PICTORIAL ASSISTANCE  
ADNEKO  
TAKEPON  
YUKI TAKESHI  
RASEN

EDITOR  
YOSHIYUKI FUDETANI

(In Japanese alphabetical order. Honorary titles are omitted.)

Special Thanks  
SHOUJI SATO  
RIKU KUMI



# Guide to *Excel Saga* 19's Sound Effects!

3.1	FX PEEP PEEP (pi pi: machine beeping)
3.2	FX MUTTER (two huu: muttering)
3.2	FX ROLL ROLL (goro goro: rolling around)
3.3	FX ROLL ROLL (goro goro: rolling around)
3.3	FX BEEP (pi: beeping)
3.5	FX PIMP (zu: turning suddenly)
5.1	FX SIGH (suuut: dejected sigh)
5.3	FX RUMBLE (go go go to: rumbling)
5.4	FX SIGH (saa: sighing)
6.2	FX STAGGER (hwa: staggering)
6.3	FX NOODO (nyuu: moaning)
6.3	FX RUSTLE (shuu: rustling)
6.3	FX RUSTLE RUSTLE (basa basa: rustling)
6.3	FX NOODO (nyuu: moaning)
6.4	FX BAM (zu: opening the door quickly)
7.1	FX TAT TAT TAT (pata pata: small running steps)
7.4	FX TAT TAT TAT TAT (pata pata: small running steps)
8.1	FX MUNCH (butsu: munching)
8.1	FX CHOP CHOP (buchi buchi: chopping)
8.3	FX CLANG (pasha: metal clanging)
8.4	FX HO HO HO HO (ho ho ho: evil laughing)
9.1	FX BOOI (goe: appearing suddenly)
9.2	FX TCH (chii: scoffing)
9.3	FX CLANG (pasha: metal clanging)
9.5	FX CLENCH (ka: clenching his teeth)
10.1	FX SIGH (saa: sighing)
10.2	FX BANG (gata: slamming his hand on the desk)
10.3	FX CLENCH (gri: squeezing his fist)
10.4	FX BAM! (don: slamming his hand on the desk)
11.4	FX GLANCE (nui: glancing up)
11.4	FX TEE HEE (hu hu: giggling)
12.3	FX SLAM (gata: slamming his hand on the table)
12.4	FX JUMP (zoe: standing up quickly)
13.1	FX AH (su: suddenly realizing something)
13.2	FX HONK HONK (pasaan: car horn honking)
14.1	FX CLICK (kuzchi: pen clicking)
14.2	FX KICK KICK (hai bai: kicking his foot)
15.3	FX STEP (ka: stepping into the room)
15.4	FX STEP STEP (ka ka: steps)
15.5	FX TAP TAP (ten ton: tapping him)
16.1	FX "YEART" (hwa)
16.2	FX THUMP (gata: thumping his arm on the table)
16.3	FX AHEM (pafu: breathing out)
17.1	FX TURN (hai: turning around)
18.1	FX TEE HEE (hu hu: giggling)
18.4	FX GLARE (gira: glaring)
18.3	FX RUMBLE RUMBLE (gaton gaton: thunder rumbling)
18.4	FX HONK HONK (pasaan: car horn honking)
18.5	FX CLINK CLINK (puru puru: ice clinking)
20.1	FX HIC (pawawa: feeling drunk)
20.1	FX SHAKE SHAKE (hai hai: shaking the glass)
20.2	FX HEH HEH (hu hu: chuckling)
20.3	FX SLAM (dadan: slamming her hands down on the bar)
21.1	FX GULP (nyuu: gulping)

Most of Rikdo Koshi's original sound FX are left in their original Japanese in the VIZ Media edition of *Excel Saga*, exceptions being handwritten dialogue and "drawn" notes that have the character of captions. Although these sounds are all listed as "FX," they are of two types: onomatopoeia (in Japanese, *giseigo*) where the writing is used in an attempt to imitate the actual sound of something happening, and mimesis (in Japanese, *gitaigo*) where the writing is used to attempt to convey rhetorically a state, mood, or condition. Whereas the first type of FX will invariably be portrayed with kana, the second may use kana and/or kanji. One should note that there is often overlap between these two types. As always, the numbers are given in the original Japanese reading order, right-to-left.

Just as Senior Excel would with Elgala, a number of a loyal readers of *Excel Saga* have been cajoled, dragged, and kicked into sending their fan art and comments below! If you would like to do it the easy way for Vol. 20, just send your correspondence to:

Oubliette c/o Excel Saga

VIZ Media, LLC

P.O. Box 77064

San Francisco, CA 94107

373 FX TOUCH (oe. softly touching)  
 374 FX SNORE (guz: snoring)  
 374 FX SNORE SNORE (ju ju gu: snoring)  
 376 FX POP (japan: drool bubble popping)  
 376 FX UR (ha: wailing up)  
 381 FX ROLL ROLL (jaron: rolling around)  
 381 FX CLANG CLANG (kaku kaku: head rolling around)  
 382 FX VROOM (bawoon: car revving)  
 391 FX STEP STEP STEP (ku ku ku: walking)  
 393 FX THROB THROB (zokin zokin: head throbbing)  
 396 FX FLUP (baku: something hitting the ground)  
 396 FX CLATTER (gata: something clattering)  
 396 FX BAM! (gaton: a loud noise)  
 396 FX SLAM (batan: a door slamming)  
 401 FX STEP STEP (ku ku: step step)  
 401 FX BAM! (baku: appearing suddenly)  
 402 FX SHINE (zokin: golf club shining)  
 403 FX THUD (doo: body falling)  
 404 FX DRAG DRAG (ze zero ze: being dragged)  
 405 FX GASP (koku: gasp of surprise)  
 411 FX SWISH (chu: opening curtain)  
 413 FX THROB THROB (doku doku: wound throbbing)  
 413 FX THROB THROB (zokin zokin: head throbbing)  
 415 FX HUP! (he: startled noise)  
 415 FX TWITCH (piku: twitching)  
 421 FX THROB THROB (zoki zoki: head throbbing)  
 421 FX HMPH (fun: grunting)  
 422 FX STARE STARE (jio jio: staring)  
 422 FX PICK (guri: picking his nose)  
 425 FX SIGH (hoo: sighing)  
 425 FX SCRIBBLE SCRIBBLE (kaku kaku: scribbling notes)  
 431 FX POINT (bishi: pointing)  
 431 FX RUSTLE (pacho: unbuttoning shirt)  
 431 FX SHAKE SHAKE SHAKE (ban ban ban: shaking head)  
 432 FX RUMBLE RUMBLE (dodododo: getting angry)  
 432 FX HMPH (fun: grunting)  
 432 FX WIGGLE WIGGLE (kaku kaku: fingers wiggling)  
 433 FX HMPH (fun: grunting)  
 433 FX GRIND (giri: teeth grinding)  
 441 FX TAP TAP (pita pita: tapping her chest)  
 441 FX WHACK (gaku: hitting him)  
 443 FX MUMBLE (boku: mumbling)  
 451 FX TSK (chu: chuck)  
 455 FX GLARE (hi: glaring)  
 455 FX HACK (oe: getting ready to spit)  
 456 FX BAM! (gato: loud noise)  
 456 FX TUG (gato: tugging)  
 456 FX FLUMP (gato: head noise)  
 461 FX THUD (doso: something falling down)  
 462 FX BOW BOW (peko peko: bowing)  
 465 FX JERK (gyu: jerking in surprise)  
 472 FX DASH (to: dashing)  
 473 FX STEP STEP (ku ku: walking away)  
 474 FX SHAKE SHAKE (zaru zaru: shaking head)  
 478 FX STEP STEP (to to: footsteps)  
 481 FX HONK HONK (pasuan: car horn honking)  
 482 FX MUNCH MUNCH (gata gata: chewing food)  
 483 FX CHEW (mori: munching)

213 FX HIC (hiku: hiccupping)  
 213 FX HEH (ku: chuckling)  
 216 FX UGH (ju: feeling sick)  
 216 FX EDGE EDGE (gata gata: edging away from him)  
 216 FX SPRINKLE SPRINKLE (ju pe: sprinkling salt)  
 221 FX GRAB GRAB (gachi gachi: grasping on food)  
 222 FX GLARE (hi: glaring)  
 223 FX TA-DA (chiya: presenting data)  
 232 FX GLUG (gyapu: chugging drink)  
 233 FX WHAM (dan: slamming glass down)  
 241 FX POINT (shapi: turning to point at him)  
 242 FX MUMBLE MUMBLE (gonyo gonyo: mumbling)  
 245 FX HAI (pao: laughing happily)  
 252 FX SCOFF (ku: scoffing)  
 253 FX CLUNK (koon: setting glass down)  
 254 FX SLAP (dan: slapping the bar)  
 255 FX GRAB (gato: grabbing the TV)  
 261 FX JUMP (gata: jumping out of her chair)  
 262 FX WHOOSH (do: dashing away)  
 263 FX STEP (ku: a step)  
 264 FX SHAKE (ze: leg shaking)  
 266 FX CLUNK (kaku: stepping up to the bar)  
 272 FX RING RING (musical note) RING RING (pawon: phone ringing)  
 273 FX CLICK (chu: answering phone)  
 285 FX THUMP (doku: a heart beat)  
 291 FX WHOO HOO (go: pumping her fist)  
 292 FX DASH (doo: dashing away)  
 294 FX WHOOSH (pyu: running fast)  
 304 FX CLENCH (giri: clenching)  
 311 FX BAM (baku: striking a dramatic pose)  
 312 FX CLICK (kaku: pressing the button)  
 312 FX BEEP (pi: beeping)  
 313 FX WHIRRR (bryuin: whirring noise)  
 313 FX SIGH (hoo: sighing)  
 322 FX CLICK (kaku: machine clicking)  
 322 FX TWITCH (piku: twitching)  
 325 FX DROP (pao: dropping a pot)  
 326 FX STAB (join: a sharp pain)  
 332 FX THUMP (gata: stumbling)  
 332 FX THROB (zokin: head throbbing)  
 333 FX THROB (zokin: head throbbing)  
 334 FX SHINE (ku: light shining)  
 335 FX SLIDE (chu: sliding open the door)  
 341 FX THUD (doso: falling down)  
 351 FX GRAB (gato: grabbing)  
 352 FX TWITCH (piku: twitching)  
 353 FX PANIC PANIC (watawatwata: panicking)  
 354 FX THUD THUD THUD (doto doto: rushing footsteps)  
 354 FX WHAM (gacho: head noise)  
 354 FX CRASH (bachin: something breaking)  
 361 FX SKID (zaru: skidding)  
 361 FX GASP (biku: being surprised)  
 362 FX CLATTER (gata: clattering)  
 362 FX THUMP (paku: falling over)  
 363 FX WHISH (chi: sliding door open)  
 364 FX SHUNK (shaku: sliding door shut)  
 371 FX WHISH (chi: sliding door open)  
 372 FX STEP STEP STEP (ku ku ku: walking)

60.3	FX CREAK (kishi: chair creaking)	49.3	FX SMACK (peba: lips smacking)
61.3	FX DRIP (taa: blood dripping)	49.3	FX MUNCH MUNCH (gatsu: gatsu: chewing food)
61.4	FX COUGH (kapa: coughing)	49.4	FX GULP (jokaku: swallowing)
61.5	FX GULP (jokaku: gulping)	49.4	FX SMACK SMACK (jucha: kacha: smacking on food)
61.6	FX COUGH (kapa: coughing)	49.5	FX WHOOOSH (ze: turning towards status)
61.6	FX CLAP CLAP (pachi: pachi: clapping)	49.1	FX RUS (taa: twitching the status)
62.1	FX WHOOOSH (bushuu: blood running out of her)	49.1	FX GRIN (mahi: grinning)
52.3	FX SOS (hiko: sobbing)	46.2	FX FLIP (byoi: flipping main TV over)
63.1	FX TICK TICK TICK (chi chi chi: clock ticking)	49.2	FX POINT (go: pointing)
63.1	FX TWITCH (jiku: twitching)	46.4	FX SIGH (taa: sighing)
63.2	FX RING RING (surupu: phone ringing)	50.1	FX PICK PICK (shin shiri: picking at his teeth)
63.3	FX THUD THUD (jete: dote: heavy footsteps)	50.2	FX HMPH (jui: grunting)
63.4	FX THUD (jete: heavy footsteps)	50.3	FX HEH HEH HEH (fu fu fu: chuckling)
54.4	FX CREAK (kiki: door creaking)	50.4	FX TOSS (kure: throwing away chopsticks)
63.1	FX WHINE WHINE WHINE (go go go go go: whining)	51.1	FX HEE HEE (ku ku: giggling)
67.1	FX STEP STEP (jete: note: stepping around her)	51.3	FX GWA HA HA HA (fu ha ha ha: bursting out laughing)
67.2	FX SNIFF SNIFF (fun fun: sniffing her)	51.3	FX AHEN (ghehe: clearing his throat)
67.2	FX STICKY (bete: being sticky)	51.4	FX HEH HEH (ke ke: chuckling)
67.4	FX WORRY WORRY WORRY (aro aro aro: worrying)	52.1	FX HONK (oaka: car horn honking)
67.4	FX STICKY STICKY (bete bete: leaving sticky foot-prints)	52.2	FX CLINK (kacha: teacup clinking)
67.5	FX LOOK LOOK (kyete kyete: looking around)	52.3	FX KACHING (chiru: cash register noises)
68.1	FX DASH DASH DASH (to to to: running to the door)	52.3	FX FWP (ze: presenting card)
68.2	FX THONK (jete: hitting the door)	52.4	FX BEEP (bea: machine beeping)
68.3	FX PUSH PUSH PUSH (go go go: pushing the door)	52.5	FX CLICK (kate: sunglasses clicking)
68.4	FX STEP STEP (fu fu: stepping forward)	53.1	FX TOSS (go: tossing out purse)
68.4	FX SHUT (jatsu: locking door shut)	53.1	FX TOSS TOSS (pai pai: tossing out sheets)
68.5	FX THUD THUD (bete bete: heavy steps)	53.2	FX SQUEEZE (go: squeezing out of window)
68.6	FX THUD (bete: a heavy step)	53.3	FX DASH (shite: running away)
69.2	FX WAG WAG (pata pata: tail wagging)	53.5	FX WHEEZE WHEEZE (zee zee zee: wheezing)
69.3	FX SILENCE (shite: silence)	54.1	FX FLIP (ba: turning wallet upside down)
69.4	FX THUD (jete: a heavy step)	54.1	FX CLINK (chiru: coins falling out)
69.5	FX DASH (taa tote: dashing)	54.2	FX UUUUUURRRRRRRNNNN (musical note)
69.6	FX PANT PANT (han fan: panting)	54.2	FX BEEP BEEP BEEP (musical note)
69.7	FX THUD THUD (dote dote: heavy steps)	54.3	FX RING RING RING (tonaru: phone ringing)
69.7	FX PANT PANT (han fan: panting)	54.3	FX RING RING (tonaru: phone ringing)
70.1	FX WHEEZE WHEEZE (zee zee: wheezing)	54.4	FX BEEP (go: beeping)
70.2	FX WIGGLE (paku paku: feeling faint)	55.2	FX FEEK (kii: desperate cry)
70.2	FX HUFF HUFF (hohu: hohu: panting)	55.4	FX MARCH MARCH (zama zama: marching by)
70.2	FX SHAKE SHAKE (zaru zaru: shaking)	55.4	FX MARCH (zama: marching by)
70.2	FX WHEEZE WHEEZE (zee zee: wheezing)	55.4	FX MARCH (zama: marching by)
70.3	FX DRAG DRAG (zara zara: dragging)	56.1	FX SHAKE SHAKE (furu furu: old man shaking)
70.3	FX WHEEZE WHEEZE (zee zee: wheezing)	56.3	FX GASP (joku: gasping)
70.4	FX SHINE (ka: sun shining)	56.3	FX BEEP (jaki: beeping)
70.4	FX THUD THUD (bete bete: heavy steps)	56.3	FX CLICK (go: phone hanging up)
70.5	FX TA-DA (zara: appearing with a flourish)	57.1	FX UUUURR (taa: dial tone)
70.5	FX WHEEZE WHEEZE (zee zee: wheezing)	57.2	FX AAAHHH (aa: screaming)
71.1	FX LOOK LOOK (kyete kyete: looking around)	57.3	FX SHAKE SHAKE SHAKE (furu furu furu: old man shaking)
71.1	FX WHEEZE WHEEZE (zee zee: wheezing)	57.4	FX DING DING (pin pin: bell ringing)
71.2	FX HUFF HUFF (hohu hohu: huffing)	57.5	FX DING DING (pin pin: bell ringing)
72.1	FX SIGH (taa: sighing)	57.6	FX DING DING (pin pin: bell ringing)
73.2	FX MEE MEE (taa tee: echo of the last syllable)	58.1	FX DING DING DING DING (pin pin: bell ringing)
73.2	FX ZO ZO ZO (MA MA: echo of the last syllable)	58.2	FX WHOOOSH (zara: turning around)
74.1	FX BANG BANG (don don: hitting the wall)	58.3	FX RUMBLE RUMBLE (go go go: rumbling)
74.2	FX DASH DASH DASH (da da da: running)	58.1	FX GLARE (ki: glaring)
74.3	FX DASH DASH (da da: running)	59.2	FX STITCH STITCH (chiku chiku: stitching)
74.4	FX WHEEZE WHEEZE (zee zee: wheezing)	60.2	FX THUD (do: knocking fist against table)
74.5	FX PANT PANT (taa ha: panting)		
74.5	FX WHEEZE (zee: wheeze)		



84.4	FX GRAB (wasu: grabbing)
84.4	FX PANIC (obu: panicking)
84.4	FX PANIC (obu: panicking)
84.4	FX PET (pota: petting)
84.4	FX RUB (sur: rubbing)
84.4	FX AW (wai: cooling)
85.2	FX AWW (wasu: squeal of delight)
85.2	FX HOWL (nyasu: howling)
85.3	FX STAGGER (yoro: staggering)
85.3	FX SHAKE SHAKE (puru puru: shaking)
85.4	FX GROWL (gou: stomach growling)
85.4	FX GRUMBLE GURGLE (kyuru kyuru: stomach growling)
85.5	FX GROWL (gou: stomach growling)
85.5	FX STAGGER STAGGER (yoro yoro: staggering)
85.8	FX HUFF (hufa: panting)
85.8	FX THUD (bun: falling down)
86.1	FX RUB RUB (kuri kuri: rubbing)
86.1	FX SIGH (bu: sighing)
86.1	FX (unsub: "I'm sick of it")
86.2	FX RUB (kuri: rubbing)
88.3	FX DIG DIG (gasa gasa: digging in pockets)
88.4	FX RUSTLE (kusu: rustling)
88.5	FX DROOL DROOL (dara dara: drooling)
87.1	FX MUNCH CRUNCH MUNCH (kuri poro kuri: eating)
87.2	FX CRUNCH (guri: crunch)
87.3	FX STEP (zo: taking a step)
87.3	FX WINE WINE (gira gira: swirling)
90.1	FX PANIC PANIC PANIC (hawa hawa hawa: panicking)
90.2	FX DASH (dab: dashing)
90.3	FX POP (hyai: popping up)
91.3	FX SPLISH (fu: water splashing)
91.4	FX GURGLE (guba: bubbling noises)
91.5	FX RUMBLE (go go go: rumbling)
91.5	FX BUBBLE BUBBLE (go ho ho: bubbling noises)
93.3	FX SCRUB (hye: scrubbing)
93.4	FX SCRUB SCRUB (goshi goshi: scrubbing)
93.5	FX SIGH (bu: sighing)
94.1	FX SQUEEZE (kyu: squeezing cloth)
94.2	FX HONK (pasan: car horn honking)
94.3	FX RUMBLE (go go go: rumbling)
94.3	FX GROWL (gou: stomach growling)
94.3	FX GURGLE (kyuru kyuru: stomach growling)
94.3	FX GROWL (gou: stomach growling)
94.3	FX SPIT (oyue: spitting out water)
97.1	FX TWEET TWEET CHIRP (chi chi chirichichi: chirping)
98.1	FX SIZZLE (jyu: food sizzling)
98.1	FX KATANG (pasan: pan clanking)
98.2	FX CRACK (kapan: egg cracking)
98.3	FX THUNK THUNK (kacha kacha: setting plates down)
99.4	FX MUNCH MUNCH (haku haku: eating)
100.1	FX CHEW CHEW (moki moki: chewing food)
100.2	FX THUMP (pota: setting cushion bag down)
100.3	FX CLATTER (gata: getting up)
100.4	FX THUD (goya: stumbling)
100.4	FX BANG (bata: falling)
100.4	FX SMASH (pharia: plate breaking)

75.1	FX ROLL (poron: rolling over)
75.1	FX SIGH (nue, a deep sigh)
75.2	FX SIGH (nue, sighing)
78.1	FX GROWL (gou: stomach growling)
78.1	FX GURGLE GROWL (kyuru kyuru: stomach growling)
78.1	FX THUD THUD THUD (bun bun bun: heart beating fast)
78.2	FX THUD (bun: heart beat)
78.2	FX THUD THUD (bun bun: heart beats)
78.3	FX AHHAHA (ahaha: laughing)
78.3	FX HEH HEH (ufufu: chuckling)
78.3	FX THUD THUD THUD (bun bun bun: heart beating fast)
78.3	FX GROWL (gou: stomach growling)
78.3	FX GURGLE (kyuru: stomach growling)
78.3	FX AHHAHA (ahaha: laughing)
77.1	FX THUD (bun: heart beat)
77.1	FX THUD THUD (bun bun: heart beats)
77.2	FX POP! (pocha: popping)
77.3	FX SPARK (pocha: a spark)
77.3	FX SIZZLE SIZZLE (jyu: sizzling)
77.4	FX STEP STEP STEP (kan kan kan: footsteps)
78.1	FX THUD THUD THUD (dote dote dote: heavy steps)
78.1	FX HUFF HUFF (hufa hufa: panting)
78.2	FX URK (kiko: stopping short)
78.2	FX HUSTLE BUSTLE (zawa zawa: crowd noises)
78.3	FX HUFF HUFF (hufa hufa: panting)
78.5	FX TH-THUMP TH-THUMP (doki doki: heart beats)
78.6	FX SLIDE (zura: sliding)
78.8	FX THUD THUD (dote dote: heavy steps)
78.7	FX THUD THUD (dote dote: heavy steps)
78.7	FX WHEEZE WHEEZE (zoo zoo: wheezing)
78.2	FX RUSTLE (gosa: rustling)
78.2	FX WHEEZE WHEEZE (zui zui: wheezing)
78.3	FX WH-SSSHH (zasa: wind blowing)
78.4	FX WH-SSSH (zasa: wind blowing)
80.2	FX WHSH (zao: wind blowing)
80.3	FX RUSTLE RUSTLE RUSTLE (sawa sawa sawa: leaves rustling)
80.4	FX NOD NOD (boku boku: nodding)
80.5	FX WHSH (zao: wind blowing)
81.1	FX WH HUH (un un: uh-huh)
82.1	FX RUSTLE (gosa: rustling)
82.2	FX RUSTLE RUSTLE (gosa gosa: rustling)
82.3	FX TUG (ga: tugging)
82.4	FX TEE HEE (hi hi hi: laughing)
82.4	FX THUDGE THUDGE (zaku: trudging footsteps)
83.1	FX NO NO (nai nai: waving hand dismissively)
83.1	FX HEAVY (nishi: feeling heavy)
83.1	FX THUDGE THUDGE (zaku: trudging footsteps)
83.2	FX RUSTLE (gosa: rustling)
83.2	FX THUDGE THUDGE (zaku: trudging footsteps)
83.3	FX SIGH (nue, deep sigh)
84.1	FX TUG (ga: tugging)
84.1	FX GRAB (gaba: grabbing)
84.2	FX WRIGGLE WRIGGLE (jita jita: wriggling)
84.2	FX AGHI (hya: being frightened)
84.3	FX AWW (wasu: squeal of delight)
84.4	FX AW (wai: cooling)

114.1	FX SHINE (ka: image shining)	101.1	FX CLUNK (cherk: glass breaking)
114.1	FX THUD (jodon: planking sword down)	101.3	FX CLINK (chu: glass clinking)
114.2	FX CRUNCH CRUNCH CRUNCH (soku soku soku: chewing)	102.1	FX SIGH (huu: sighing)
114.3	FX DAZE (jou: being dazed)	102.2	FX SDE SDE (uu: crying)
114.5	FX BURP (jachu: burping)	102.2	FX BLUNT (kijari: being blunt)
115.1	FX ZOOM (zee, zooming in)	102.5	FX CLINK (chu: glass clinking)
115.2	FX POINT (ou: pointing)	102.8	FX TICK TOCK (chi chi: clock ticking)
115.2	FX GASP (jaku: gasping)	103.1	FX DASH DASH (pata ga: dashing off)
115.3	FX SHAKE (zari: shaking list)	103.1	FX BANG (gakon: loud noise)
115.3	FX NOD NOD (bus ben: nodding)	103.1	FX WHAM (basen: falling down)
118.2	FX TAT TAT (tate tate: walking)	103.1	FX AANH (aa: screaming)
117.1	FX TAT TAT (tate tate: walking)	103.2	FX THUNK THUNK (gato gato: setting down vacuum cleaner)
117.2	FX HALT (ga: halting)	104.1	FX ZZZZ (ssu: snoring)
117.2	FX TWITCH (juku: twitching)	104.5	FX RUMBLE RUMBLE (ga ga ga: rumbling)
117.4	FX HOWL (hyuu: howling)	105.1	FX HUG (gaba: hugging her)
117.4	FX DASH (da: dashing)	105.2	FX SQUEEZE (gyuu: squeezing her)
117.4	FX THETHUMP (dokin: e heartbeat)	105.4	FX HA HA HA (ha ha ha: laughing)
118.1	FX DASH DASH (da da da: dashing)	105.4	FX SQUEEZE (gan: squeezing)
118.1	FX WALK WALK (toku toku: walking)	105.4	FX SQUEEZE (ga gari: gain: squeezing)
118.2	FX RUN (das: running)	105.4	FX URRRRH (aaaa: strangled grunt)
118.2	FX PANT PANT (ho ha ha: panting)	108.3	FX MUNCH MUNCH (jaku saku: eating cookies)
118.3	FX DASH (hee: running towards her)	108.3	FX CLICK (chin: opening door)
119.1	FX SLAP SLAP SLAP (bi bi bi: slapping)	108.4	FX SQUEEZE SQUEEZE SQUEEZE (kiri kiri kiri: squeezing her)
118.2	FX WHAT (ka: exclamation)	108.4	FX SHAKE SHAKE SHAKE (gu gu gu: quivering in fear)
118.2	FX SMACK (ga jo: slapping hands to her face)	107.1	FX FWIP (kyu: doing her hair)
118.3	FX RUMBLE RUMBLE (do da da: rumbling)	107.2	FX FLOP (chu: petting the meek on)
118.4	FX TA-DA (dore: presenting with a flourish)	107.4	FX DASH DASH DASH DASH (dotatata: running by)
119.5	FX WOO HOO (ooaa: exclamation)	107.4	FX BING (gu: giving a thumbs-up)
120.1	FX FWISH SHSSH (mazu: waves on the beach)	107.5	FX THUO THUO THUO (doka doka doka: running off)
120.2	FX FWISHSH (napine: splash?)	108.1	FX GOOD NIGHT (oyasumi)
121.1	FX FWISH SHSSH (mazu: waves on the beach)	108.1	FX OFF I GOOOO! (tte kimasase)
121.2	FX FWISH SHSSH (mazu: waves on the beach)	108.2	FX VROOM (baaaa: car revving)
121.3	FX FWISHSH (japanese: splash)	108.3	FX BEEP BEEP (pa pa: car horn honking)
121.4	FX DASH (daa: dashing)	108.4	FX WHIR (juu: automatic door opening)
122.1	FX HONK (paan: car horn honking)	109.5	FX STEP STEP (pate pate: walking)
122.1	FX BEEP BEEP (pa pa: car horn honking)	108.8	FX CREAK (jishi: chair creaking)
128.2	FX WHEEZE WHEEZE (zoo zee: wheezing)	110.2	FX GLANCE (chiru: glancing at her)
128.2	FX CROAK CROAK (kan kan: croaking)	110.3	FX TURN (kuru: turning towards him)
128.2	FX PANT PANT PANT (hoo hoo hoo: panting)	110.3	FX SMILE (aiito: smiling)
128.2	FX GRIN (nyay: grinning)	110.3	FX URK (jaku: jerking in surprise)
128.1	FX CHING CHING CHING (gan gan gan: bicycle running)	110.4	FX SIP (jou: sipping)
129.2	FX PEDAL PEDAL (jaku jaku: pedaling)	111.1	FX THUNK (gato: setting bowl down)
129.3	FX PEDAL PEDAL PEDAL (jaku jaku jaku: pedaling)	111.1	FX CHIK (paki: pulling apart chopsticks)
129.4	FX SHAA (shaa: bike going faster)	111.2	FX RUSTLE (gase: picking up bag)
129.4	FX PEDAL PEDAL (gyu gyuu: pedaling)	111.3	FX BOW (pelo: bowing)
129.5	FX SKID (zoku: skidding)	112.4	FX SDE (u: crying)
129.5	FX SKID (zoku: skidding)	112.4	FX WEEP (uu: weeping)
129.8	FX PHEW (huu: sighing)	112.4	FX GORBLE GORBLE (katsu katsu katsu: gobbling down food)
131.1	FX WHIR (ju: door sliding open)	113.1	FX CHEW CHEW (kucchi kucchi: chewing food)
131.3	FX STEP (ju: stepping forward)	113.2	FX GLARE (giri: glaring)
131.4	FX SIT (sute: sitting down)	113.2	FX CRINDE (gogin: cringing in fear)
131.4	FX VROOM (baaaa: car revving)	113.3	FX MUNCH MUNCH (jaku gaku: chewing food)
132.1	FX FWIP (paku: panel sliding open)	113.3	FX GORBLE (ka ka ka: eating quickly)
132.1	FX WISSH (chu: sliding down)	113.3	FX HOWL HOWL (hyuu hyuu: howling)
132.1	FX WHIRR (gyuin: chair whirling)	113.4	FX SALUTE (chu: saluting)
132.2	FX UH-HUH (un un: uh-huh)	113.4	FX GORBLE GORBLE (gaku gaku: eating quickly)
132.3	FX WHIRR (jaku: chair whirling)		
132.4	FX CLANG (gakon: metal clanking)		

148.2 — FX WHAM (dama: hitting a bump)  
 148.2 — FX CHING (jase: bike moving)  
 148.3 — FX BLOOD (hon: police siren)  
 148.3 — FX HEY THERE (hei hei: calling out)  
 148.1 — FX CLANK CLANK CLANK (gaki gaki: bike rattling)  
 148.2 — FX GASPI (hai: being startled)  
 148.3 — FX WHOA (dohyo: bike catching air)  
 148.3 — FX WHOOSH (juyasu: bike flying)  
 150.1 — FX WHIRL (doi soo: bike going fast)  
 150.12 — FX WHOOSH (juyasu: bike going fast)  
 150.13 — FX RUMBLE (soo: rumbling)  
 150.13 — FX KINK KINK KINK (chiri chiri: sparks flying)  
 150.14 — FX WHOOSH (doi: bike moving fast)  
 150.14 — FX NYIYRRRH (hyasu: bike moving fast)  
 150.15 — FX RUMBLE (so: rumbling)  
 150.15 — FX BEEP (hoat: car horn beep)  
 150.15 — FX FWIP (hyu: moving through the air)  
 152.1 — FX HWOOO (do hyu hyu: bike going fast)  
 152.2 — FX RUMBLE (soo: rumbling)  
 152.3 — FX BLOOD (fuu fuu: police siren)  
 152.4 — FX BLOOD (fuu fuu: police siren)  
 152.5 — FX BLOOD (fuu fuu: police siren)  
 152.6 — FX GYLOOO (gyassu: bike whizzing by)  
 153.1 — FX SHAAAAA (shasa: running fast)  
 153.1 — FX RASP (gari: rasping)  
 153.2 — FX RASP RASP (gari gari: rasping)  
 153.3 — FX RRASSPP (gabaki: rasping)  
 153.4 — FX RATTLE (tadokiri: bike rattling)  
 154.1 — FX KLANG KLANG KLANG (karin kara: metal clanging)  
 154.1 — FX CRACK (baku: something cracking)  
 154.2 — FX JOLT (jaku: something jolting)  
 154.3 — FX CRACK CRICK (baki baki: something cracking)  
 154.3 — FX CHING (jase: bike running)  
 154.4 — FX DASH (jase: running)  
 155.1 — FX RUMBLE (soo: rumbling)  
 155.2 — FX RUMBLE (soo: rumbling)  
 155.3 — FX SNAP (jase: something snapping)  
 157.3 — FX SHWOOD (ga soo: falling)  
 158.1 — FX DODD (ra ra ra: bike flying through the air)  
 158.1 — FX CRASH (dapon: crashing)  
 158.2 — FX BLOOD BLOOD (fun fan fuu: police siren)  
 158.3 — FX TURN TURN TURN (kumori: bike wheel whirling)  
 161.1 — FX HDNK (pasa: car horn honking)  
 161.2 — FX VROOM (basa: car revving)  
 161.2 — FX CLANK CLANK (gan gan: metal clanking)  
 161.3 — FX SPLASH (zupu: water splashing)  
 161.4 — FX YIPE (hi: day yipping)  
 161.4 — FX FLOOD (dorbasa: body flooding)  
 161.4 — FX RIPLE RIPLE (sara sara: water rippling)  
 161.5 — FX BARK BARK BARK (gai: police dog barking)  
 161.5 — FX DNG DNG (poko poko: pawing at her)  
 161.5 — FX BUBBLE (baku: bubbling)  
 162.1 — FX SPLASH (nazon: water splashing)  
 162.1 — FX SPIT (kupu: spitting out water)  
 162.1 — FX WHINE? (hyaru: whining)  
 162.1 — FX GRAB (gashi: grabbing)  
 163.1 — FX ZZZ ZZZ (moo moo: snoring)

134.1 — FX TOSS (pasa: tossing down cards)  
 134.5 — FX TA-CA (do doo: presenting with a flourish)  
 135.2 — FX FUP (fu: flipping his hand)  
 135.4 — FX SHAKE SHAKE (bun bun: shaking)  
 135.2 — FX HDNK (pasa: car horn honking)  
 137.3 — FX HUM DEE BUM (fun fan fuu: humming)  
 137.5 — FX GRRRR (ira ira: being frustrated)  
 137.6 — FX CHING CLANG (gashi gashi: bike noise)  
 137.6 — FX TROT TROT (za za: trotting)  
 138.1 — FX AYI (hi: gestating)  
 138.3 — FX PAT PAT (gan gan: patting the bike seat)  
 138.3 — FX PANT PANT (so he: panting)  
 138.3 — FX SLAM (bata: shutting door)  
 140.1 — FX SPARK (gis: being confident)  
 140.1 — FX SPLASH (zupu: fail to hold the sword, so blood splashes)  
 140.3 — FX VROOM (baramo: car revving)  
 140.4 — FX PEDAL PEDAL (zawa zawa: pedaling)  
 141.1 — FX RUMBLE RUMBLE (sooo: cars driving by)  
 141.2 — FX CHING CHING CHING (zasa zasa: bicycle)  
 141.3 — FX SWISH (hyu: passing the car)  
 141.3 — FX VROOM (ra ra ra: car revving)  
 141.3 — FX SPLOOSH (he: spitting)  
 141.4 — FX HEY THERE (hei hei: calling out)  
 142.1 — FX CHING CHING (fun fun: bicycle running)  
 142.1 — FX CHING (gan: bicycle running)  
 142.3 — FX BLOOD BLOOD (fuu fuu: police siren)  
 142.3 — FX BLOOD (fuu: police siren)  
 142.4 — FX DOD (soo: police siren)  
 143.1 — FX CREEP CREEP (sore sore: creeping along)  
 143.2 — FX BLOOD (fuu: police siren)  
 143.2 — FX QASP (bike: gasping)  
 143.3 — FX SCREE (nariya: pulling around the corner)  
 143.3 — FX HEH HEH (fu fu: laughing)  
 143.4 — FX VROOM (soo: car revving)  
 143.4 — FX STAGGER (bura bura: staggering)  
 143.5 — FX BLOOD BLOOD (soooo: police siren)  
 144.1 — FX SKID SOD SOD (fu fu: skidding)  
 144.1 — FX WHAM (dolan: crashing)  
 144.2 — FX THUNK (chuu: bike falling over)  
 144.2 — FX SOUEAK (gashi: bike squeak)  
 145.4 — FX JUMP (ba: jumping forward)  
 145.4 — FX JUMP (ba: jumping forward)  
 145.5 — FX AHEN (jo: getting annoyed)  
 146.1 — FX KACHAK (gashi: car door opening)  
 146.1 — FX JUMP (do: jumping on)  
 146.1 — FX CLANG CLANK (gashi gashi: bike rattling)  
 146.2 — FX GRAB (chu: grabbing him)  
 146.2 — FX DASP (soo: inhaling)  
 146.3 — FX WHOOSH (dohyo: taking off)  
 146.4 — FX SHAAAAA (shasaa: bicycle running fast)  
 147.1 — FX SHAAA (shasaa: bicycle running fast)  
 147.1 — FX HEH HEH (fu fu: laughing)  
 147.2 — FX SHAA (jase: bicycle running fast)  
 147.3 — FX PEDAL PEDAL (jaka jake: pedaling)  
 147.4 — FX DRAG (gan: dragging on the ground)  
 147.4 — FX BLOOD (soo: police siren)  
 148.1 — FX RUMBLE (to do: rumbling)  
 148.1 — FX JUMP (moo: jumping)

184.3	FX BLOO BLOOO BLOO BLOOO (foo ooo fee o foo: police siren)
185.2	FX CHATTER CHATTER (wai wai wai: crowd noises)
185.2	FX NOISE NOISE (zawa zawa: crowd noises)
185.3	FX WHUMP WHUMP WHUMP (bararan: helicopter flying)
185.3	FX RINGS (aa: siren)
185.3	FX BLOO (fian: police siren)
185.4	FX BLOO BLOO (fian fian: police siren)
185.5	FX CHATTER CHATTER (zawa zawa: crowd noises)
185.5	FX CHATTER (zawa: crowd noises)
185.5	FX CHATTER (zawa: crowd noises)
185.5	FX CHATTER (zawa: crowd noises)
185.6	FX STAB (hai: sharp pain)
186.1	FX CHATTER (zawa: crowd noises)
186.1	FX CHATTER (zawa: crowd noises)
186.2	FX CHATTER CHATTER (zawa zawa: crowd noises)
186.3	FX CHATTER CHATTER CHATTER (zawa zawa: crowd noises)
186.5	FX CHATTER (zawa: crowd noises)
186.5	FX HUSH (pita: crowd hushing)
187.2	FX CREAK (jishi: chair creaking)
187.2	FX CHA (clink)
187.3	FX CLUCK (joku: setting phone down)
187.3/4	FX DIZZY (oro oro: being dizzy)
188.2	FX YIPE (hie yipping)
188.3	FX DRAG DRAG DRAG (jin gin gii gin: dragging)
188.3	FX WHINE (hyuan: whining)
188.4	FX TUG TUG (gai gai: tagging)
188.4	FX DRAG DRAG DRAG (zaru zaru zaru: being dragged)
189.1	FX DASH DASH (to to: racing)
189.2	FX WHAM (doo: loud noise)
189.2	FX DASH (do: dashing)
191.2	FX HEY!! (OU!: yelling)
181.3	FX WHACK (ga: hitting)
191.4	FX SOB SOB (u...u... sobbing))

It's time for another eye-straining, soul-searching round of "Oublette." To paraphrase Chiyo-chan, *Editing is so fun, editing is so fun, now it's time to read these notes and see what—in God's name—have I done?*

4.1: The title of Mission 1 is perhaps a reference to the famous Japanese saying about adding insult to injury for technically, injury to insult: *nakitsura ni achi*, "a bee (sting) to a crying face."

11.4: Probably the editor's favorite Kabapu expression thus far, although it vies mightily with 18.3.

12.1: I love how Shioji's distinctive ears are moriaced out. To quote *TV Funhouse*, "You're supposed to be funny!"

14.2: See the note for Vol. 18's "Oublette," 158.4, and then draw your own conclusions.

18.4: This is a liver shack—a hot, grilled liver shack. Although Egeals is also marinating hers. Food stalls like this (called *yatai*) are something of a mainstay in Japan, and

183.1	FX FLOP (cashes, falling down)
183.2	FX HOWL (woooo: howling)
183.4	FX BEEP (joushon: alert chime)
183.5	FX FWIP (gan: shaking out shirt)
184.2	FX WHOOOSH (jiku: something moving)
184.2	FX YAT YAT YAT (bata bata, running steps)
184.2	FX YAT (bata: running step)
184.3	FX PEEK (hyoko, peeking around the corner)
184.4	FX WHAA (zoo: exclamation)
185.2	FX WHAA (zoo: exclamation)
185.3	FX DASH (to: dashing off)
186.1	FX STEP (ko: a step)
186.2	FX EEEEE (koyaa: screaming)
186.3	FX STEP STEP STEP (ko ko ko: steps)
186.4	FX SLAM (bocan: slamming door)
187.1	FX SIGH (hai: sighing)
187.3	FX CREAK (jishi: chair creaking)
187.5	FX STOMP STOMP STOMP (gan gan gan: stomping off)
188.1	FX WHIRR (jichyan: panel opening)
188.2	FX CLANK CLANK CLANK (gan gan gan: chair sliding down)
188.4	FX CREAK (jishi: chair creaking)
170.1	FX GRIN (ku: grinning)
170.3	FX HEH HEH HEH HEH HEH (fu fu fu fu fu: chuckling)
171.1	FX HEH HEH HEH (fu fu fu: chuckling)
171.1	FX RING RING (gennin: phone ringing)
171.2	FX TWITCH (jaku: twitching)
171.4	FX HUH? (muyoo?: questioning)
171.4	FX CLICK (pau: closing phone)
172.1	FX TA-DA! (baa!: presenting with a flourish)
173.2	FX WHOOOSH (ju: screen changing)
173.3	FX CLICK (joku: answering phone)
173.4	FX BEEP (gai: cell phone beeping)
173.5	FX TURN (kuru: turning around)
174.4	FX SIGH (hai: sighing)
174.4	FX NATURALLY (joran: saying something matter-of-factly)
176.2	FX SIGH (hai: sighing)
177.2	FX SIGH (hai: sighing)
177.3	FX HEH HEH (fu fu: laughing)
178.3	FX SNORT (pafu: snorting)
178.3	FX WHAA (kuzaa: exclamation)
178.4	FX HMPH (dan: grunting)
178.4	FX THUMP (do: crashing his legs)
179.2	FX SQUEEZE (kuraa: making a fist)
179.3	FX POINT (gii: pointing finger)
179.3	FX SIGH (hai: sighing)
179.4	FX REACH (berit: reaching out his hand)
180.1	FX SHINE (ka: shining)
180.2	FX DUN DUN DUN (don: dramatic sound)
181.1	FX HALT (pita: halting)
181.3	FX SHF (ga: pulling something out)
182.2	FX OH (a: exclamation)
182.3	FX FWOOSH (tyai: rushing by)
182.4	FX FLUTTER (saa: clothes fluttering)
183.1	FX CLENCH (ban, squeezing his fist)
183.3	FX HMPH (dan: grunting)
184.1	FX HEH (ku: bright smile)
184.2	FX VROOM (boom: car revving)

SHHHHH...Real manly, *naka*-style delivery is called for. You know, I dig *Gurren Lagann* and *Shoketan*, as P.W.E.I. would say, but it occurs to me that had *Gurren Lagann* have a show in the 1970s, its theme song, filled with burning, fiery spirit, would have almost certainly been sung by a male vocalist. Then again, back in the 1970s, there was no otaku marketing demographic, and the industry's hands still gripped the sword, rather than slid, slick with blood, down that double-edged blade.

22.2kara: Actually, one of the reasons I like *Gurren Lagann* is because it doesn't feel quite so obviously made for otaku (I mean, it *is* made for otaku, but...) but more like the kind of anime I used to watch as a kid that *made me* into an otaku... reg-tag band of freedom fighters riding through the wasteland to liberate the people and find the truth... That sort of thing.

27.1: The caption says, as you might guess, "Kasumi Elgala Munekata, Former Presidential Secretary."

34.1: I suppose you want to know what *this* means, too. It's the composition, weight, and diameter of a Japanese 100-yen coin, something that will become very precious to Elgala in the course of this story. It's also something that becomes very precious when walking down a Japanese street in summer, as 100 yen is the average price of a life-giving can of Suntory C.C. Lemon from the ubiquitous vending machines.

43.1: In the original Japanese, the good doctor requested the *emuji kaitiyaku*, or the "M-shaped leg pose." I but they don't teach you that phrase in your Japanese class. But you are one who inquires more deeply than others—you are one who reads "Dublette."

49.3: The screen reads the same as 27.2, except to now add that Elgala is under "SUSPICION"—presumably, her situation has deteriorated.

50.3: The translator notes that these are all things typically said to the media in Japanese political or corporate scandals.

50.4: Ahem. I fear you have to know both your British and your American slang for this to work. For the U.S., *carry the can* is a U.K. expression meaning "bear the blame" or "take the responsibility," whereas *cans* is an American equivalent to the British *drapenny dits*, in the unlikely event anyone actually says that these days. And now, for the original joke: Sumiyoshi felt bad that Elgala had fallen from her position, using the verb *ochiru*, "to fall," whereas Watanabe prefers to use the homophone (technically a heterograph, but you never knew with manga characters) *ochiru*, spelled with a different kanji, that means "to backslide" or "to go to the bad side."

have been seen before in Excel Saga. They may be trundled out temporarily to events (like the ramen stall Excel and Hyatt stole in Vol. 7, Mission 1), or may be temporarily or even permanently parked to form little reini-districts. Of course, such stalls exist in the United States as well, often wherever workers or students gather for lunch, but one of the main differences in Japan seems to be that there, *yatai* are a late-night phenomenon, too, and a classic place for worn-out salarymen to lurch out their woes to strangers, in the enforced conviviality of tight spaces. Traditionally a *reora oyaji* "old man"—i.e., anyone over 23! thing, for a fashionable young woman like Elgala to be in one is slightly comical—except for the fact, of course, that she herself has now become a worn-out salaryman. Then again, *yatai* have become somewhat more trendy lately in Tokyo's Roppongi district, in what Elizabeth Andoh calls their "gentrified" version—*yatai mura*, "yatai village," where, unlike the classic version that involve bellying up to the bar, you receive assigned picnic-table styled seating and a number, and then walk over to the stalls to place your order, with the food being brought over to you once it's ready. Don't want to get the grease on their Gennaro, I dare say. But then again, this ain't Tokyo, this is Fukuoka, and Fukuoka is the most famous city in Japan for its old-fashioned *yatai* districts. In particular, the neighborhood known as Nakasu Hakagawa, built on the sandbank between the Naka and Hakata Rivers. One of the editor's favorite features in Kenichi Senodo's famous *doujinshi* series *Chosen Ame* (called *Maganat Punch* since it reached its 10th anniversary in 2002) is *Asakura Aekawa*, in which an idealized man has late-night discussions in a *yatai* with the proprietor about whatever topic Kenichi Senodo happened to assign to the artists this issue. "Magical girls! Don't Remember them? Yeah..." It's the very homeliness of the framing device that appeals to me.

21.5: Sprinkling salt on someone is a traditional way to remove ill-fortune in Japan, for example, one does it to people after they've returned from a funeral—Elgala clearly doesn't want his bad luck to be added to hers.

22.1: Judging by his haircut, cheeks, and distinctive proportions, Elgala's conversation partner may be Reisuke Matsunobu from Vol. 12's "This is the Park In Front of the Shioaji Research Institute" side story.

22.2: It kind of looks as if Elgala remembers herself as being the Fujiko in the second of the four openings to the "red coat" *Lupin III* TV series, i.e., the one that was used for episodes #27 through #52. But that Fujiko esed her right hand, so I can't be sure.

22.2a: One thing *is* sure, however: only an otaku would say something like, "i.e., the one that was used for episodes #27 through #52," as if that's something to i.e. about.

22.2ara: That, by the way, was the version that had the lyrics: *Ootoshite ni waana... jibun no... SE-KA-i ga ara... toteERU nara... sora o KAKERU... hitotsumi no NA-GA-RE-BO-*

tions, much as Iwata earlier asked these things of a dog. The phrase *kakaro araba* is of great antiquity in Japanese literature, appearing in Poem 26 of the 12th century anthology of 100 poems. *Ōgura Hyakunin Isshu*. The poem itself is attributed to the noble Fujiwara no Tadahira (889 – 948), who used the phrase to speak of how the maple leaves on Mt. Ōgura would longingly await the Emperor's pilgrimage. *kakaro araba*, translated by Clay MacCauley as "if (they) could only have hearts." *Mofukler*, which was considered somewhat grim, considering that the "Metal Hero" shows were directed towards children (it gained popularity with adults for that same reason) was itself originally inspired by the 1980s series *Kikkaido* (see "Oubliette" for Vol. 3, note 63-4-1). It may be that one of the masons (as said in last volume's "Oubliette") Iwata deals with having become a cyborg so well is that he's watched so many of them on TV that he thinks it's somehow normal to have your brain transplanted into a superpowered mechanical body. Of course, you have to have the right sort of brain to come to that conclusion.

92.4: Just in case this is a little before your time, in the late Douglas Adams's 1979 book *The Hitchhiker's Guide to the Galaxy*, it turns out that teens ago, an advanced race of "hyper-intelligent, pos-dimensional beings" built a super-computer called Deep Thought, asking it to figure out once and for all the answer to "life, the universe, and everything." After 7.5 million years of calculating and checksumming, it announced that the answer was "42," explaining that while the answer was certainly valid, the question remained vague. In order to determine what the question really meant, an even more powerful computer was built, which we know as our planet, Earth. Whether the *Hitchhiker's* trilogy (the fifth book in the series, *Mostly Harmless*, was promoted as being part of "the increasingly inaccurately-named *Hitchhiker's* trilogy" has anything to do with the secrets of *Excel Saga* is unknown. It's probably just Sumiyoshi hitting back a reference like ping-pong.

84.4: In the original Japanese, the girls called Merchi Shiro, which is a popular if not particularly imaginative name for white dogs in Japan, as it means "white."

95.2: Go back and look at the panel again if you didn't catch it the first time.

107.2: Miwa is "disguising" Teriha as *Shōjō Celebrity Pancharne*, apocryphous protagonist of a satirical super-heroine show that was running on TV Tokyo when this story first saw print in the June 2007 issue of *Young King Ōurs*. Pancharne is really a housewife named Yumiko Shinjo, who used to be a magical superheroine when she was a teenager, but who gave up the life to raise a family. Forced back into it when monsters reappear, a running gag is that every time she now confronts one, they point out she's a little too old to be calling herself a *shōjo* these days, bi- or otherwise. The official site of the show is at <http://www.tv-tokyo.co.jp/anime/panchene/>.

50.1: The elders here and in the next few panels lovingly wave their *torekka*, a contraction of "telephone cards"—prepaid phone cards. In Japan, you can just insert them into the phone, but American public phones can't be arsed to do that, so here they involve dialing a number on the card and then entering some kind of Mersenne prime onto the keypad. The editor doesn't have a cell phone, so he knows all about this.

90.1: The Japanese title of Mission 3, *Heshire Mentshi!* is a riff on Osamu Sazai's (see notes for 77.1 below) 1940 short story *Heshire Melos!* or *Ran, Melos!* You see references to it come up now and again in manga (for example, in Vol. 3 of *Meiyoco Arno's Flowers and Bees*—coincidentally another YIZ title this editor adapted), mainly because they make you read it in school in Japan, so it's part of the common heritage of students doodling comics behind their textbooks. But lest we be too flip—in "Oubliette," God forbid—it's a well-liked story, adapted from Friedrich Schiller's ballad, itself based on the ancient Greek legend of Damon and Pythias, about a shepherd, Melos, who races across the land on foot, encountering many dangers, in order to save the life of a friend. Incidentally, the 1992 anime film adaptation of *Heshire Melos!* directed by Masaaki Ōsumi, featured early work by two people who went on to be anime directors themselves: Hiroyuki Ōkiumi (*Ōin-Rokū*) and Satoshi Kan (*Paprika*).

77.1: Japanese author Osamu Sazai (1908-1948) was famous for his mordant worldview, having made five suicide attempts—four unsuccessful. Elgala invoking him to cheer herself on is Rikdo's little joke, especially in light of the famous passage in his *Scapescape With Figures in Gold*: "The year before last I was expelled from my family and, reduced to poverty overnight, was left to wander the streets, begging help from various quarters, barley managing to stay alive from one day to the next..." Yet in *Embracing Defeat*, John Sauer's much-recommended (not just by me; it won the Pulitzer Prize) study of Japanese cultural and political life under American occupation, the author speaks of Sazai's *The Setting Sun* with words also resonant of Elgala: "In the final analysis, his heroine Kazuko declares in her rambling way, revolution is nothing more than a defiant love that repudiates the 'old man Ury,' a passion beyond understanding, or even the sorrow that comes from such passion. Revolution and love are the same thing." Of course, Senior Excel would probably shun Tetsutaro Kawahara's critique of *The Setting Sun* that it was "a novel by an effete author about effete characters that appealed to effete readers."

82.3: In the original Japanese, it goes *Kaze ya, kumo ya, taiyo ya! Kakara araba ashitekure!*—Iwata is speaking a well-known quote (well-known to fans, but is) from the 1987-88 Tei "Metal Hero" series *Chōjinki Metaltar* ("Superman Robot Metaltar"). The quote seems to address the wind, clouds and sun themselves, asking if they have a heart to speak, or an answer to life's ques-

139.1: *Keyaki-dori*, meaning *Keyaki Street* or *Keyaki Avenue*, is often considered Fukuoka's most scenic boulevard, as it is named for the dozens of *keyaki* trees (a type of elm known as the zelkova in Europe; they are uncommon in the Western Hemisphere) that overarch it, creating the impression of a green tunnel in season. Running about 800 meters in length from the Bokoku Shinto shrine to the Kaga-yatsukade intersection, *Keyaki-dori* is known for its art galleries, coffee shops, and bookstores, and in fact has recently become host to Bookuoka, Fukuoka's street festival that attracts book lovers, authors, and publishers, not unlike Wordslock in the United States. Official site: [www.bookuoka.com](http://www.bookuoka.com).

140.1: A reference to the fabled but dubious *shinken shi-rohadori*, the skill of catching an enemy's sword between the palms of one's bare hands. This was actually tested in Episode 178 of *Mythbusters*, with results similar to those seen here.

148.1: After reading 19 volumes of *Excel Saga*, it's time you finally knew what "Fukuoka" means, anyway. It means "The Fortunate Hills," or, if you like, the "Happy Lucky Hills," or even "The Happy-Go-Lucky Hills," as *Oku* means "hill" or "hills," whereas *fuku* combines the meaning of "happy" and "lucky." You can't have *The Streets of San Francisco*-type car chases like this in a Tokyo manga. You can, though, in Fukuoka, and of course commuting to work at VIZ Media. The editor, by the way, learned to drive by practicing parallel parking in a stick-shift on Debauch. This is not recommended then or now.

192.5: Available in English from VIZ Media under the title *Case Closed*.

194.2: *Private Third Class Robot* (*Robetto Santokuhei*) was a famous comedy manga created by Korenitsu Masumi (1917-1974), premiering in 1952 and eventually running regularly in Kodansha's *Shonen Club* between 1958 and 1962. Its protagonist actually was a robot, and a somewhat incompetent one, which is likely what Watanabe means by the reference, although as Hisao Kato pointed out in *The World Encyclopedia of Comics* (this 1979 book, edited by Maurice Horn, contained 89 different articles on manga and manga-ka, making it perhaps the first substantial English-language reference on the field). *Private Third Class Robot*'s principal imperfection was that he had feelings. Meotani had himself been in the army during World War Two in Burma and China, and, having worked at one point as a propaganda artist for Toha, felt the need to express in *Robetto Santokuhei* what he really thought about the experience. Kato writes that the manga "represented the common soldier in the grip of an idiotic and unfeeling organization, and leveled many barbed criticisms against the military."

191: In the original Japanese manga, this page was literally an undercover message, that is, it was printed underneath the dust jacket on the front cover.

107.3: The newspaper headlines read "Female President," "Excel," and "Fast-Growing Company."

109.3: This is a *gyudon* (beef bowl) restaurant.

110.2: *Canidae* is the family of carnivorous mammals that includes foxes, wolves, coyotes, jackals, dingoes, African wild dogs, and just plain dogs. Between this and her remarks in 113.4, has some of Senior Excel's strange history acumen rubbed off on Elgole?

134.4: Just as in the United States and many other nations, there are separate driver's license certifications in Japan for ordinary cars, and for driving larger vehicles such as trucks and busses. The most famous example of this gag in manga is in *00 My Goddess!*, where the goddesses have a parallel licensing system in which Boldtender and Pearl have a Type 2 "commercial" license (and thus are permitted to work in the service-to-rentals industry) whereas Skuld and Urd only have a Type 1, and are only allowed to drive a limited number of people crazy.

135.3: An Irish friend of the editor's believed that the difference between the driver's license exam in Ireland and the U.S. was that in Ireland, the exam was designed to be hard to pass, so the government can make more money in repeat testing fees, whereas in the U.S., the exam is designed to be easy to pass, so the auto industry can make more money selling cars. *Perica*, of course, is the fictional currency used in *Tobaku Mokushiroku Kaiji* ("Gambling Apocalypse Kaiji"). Based on Nobuyuki Fukumoto's manga of the same name in *Young Magazine* (which has been home to everything from *AKIRA* to *Chobits*), you may have seen images from *Kaiji* floating around, as the bizarre, pointed and needle-like facial features Fukumoto gives his characters stand out in a cute manga world. The story is about Kaiji Ita, a young man living a poverty-stricken existence in modern Tokyo. Addicted to petty gambling, he always loses, but the debt he incurs by foolishly co-signing an acquaintance's loan brings out a hidden talent of his—when Kaiji's life is literally at stake over a bet, he becomes a brilliant gambler. And so a yakuza who holds his debt gives him the chance to put his skills to the test by boarding the private yacht *Espero*, owned by Kazutaka Hyodo, a billionaire financial consultant who amuses himself by giving the poor the chance to gamble an life-or-death game! Kaiji finds he's not the only desperate gambler taking what might be their last voyage on the *Espero*, and the story revolves around not only the bizarre wagers and contests they're forced to play, but the psychological and moral strategies as the gamblers are pitted against each other. *Gambling Apocalypse Kaiji* was recently made into an anime TV series by Madhouse, which helped to spread its reputation outside Japan; you can't get a better feel for it than by listening to its review on the always-recommended Anime World Order podcast, Show #70, at [animeworldorder.blogspot.com](http://animeworldorder.blogspot.com).

## OUBLIETTE

Your EXCEL SAGA bonus section!

*This character surely deserves some of the spotlight and this volume clearly gives it to her.*

*This fan art is dedicated to Mr. Nikdo.*

*Thank you Nikdo Koshi, for once again creating such a great series to read, and of course, thanks to the staff at VIZ for making Excel Saga the English adaptation possible. I look forward to further releases.*

*Amir Ghazi-Noory*

Amir's art is on the next page!



Now's the part of "Oubliette" where we see if you, the reader, can come up with anything more strange than me, the editor, or her, the translator, and I'm happy to say that you've come through. E&D Crew from excelsagaforum.com bought a set of three blank miniatures (about 70mm x 45mm) masks from a dollar store (we can all learn from Excel's thriftiness in these troubled times) and then painted them in acrylic with color patterns to match that of the ACROSS girls, with mal lace on the Hyatt mask, touches of gold on Elgola's, and three shades of green on Excel's. Of course, this is best appreciated "in living color," as Neary D would say, and you can also see it at <http://www.excelsagaforum.com/index.php?action=gallery;sa=viewid=272>.

Amir Ghazi-Noory (the man who once ferried this manga to me!) known on excelsagaforum.com as Amirkan, returns to grace "Oubliette" once again with a letter and fan art.

*Dear Oubliette,*

*Oubliette is the fourth wall in the Excel Saga world; Oubliette enriches our minds and answers a lot of questions about the cultural insights of the manga to global readers. Oubliette makes us laugh, cry (the good kind of cry) and makes us readers think, "Wow, I didn't even know about that until now," but what makes Oubliette so special is that it brings fans and creators together. It forms a great way to communicate thankfulness and appreciation to not only the original creator of the work that is Excel Saga, but to the people who make the English version of Excel Saga possible (you know who you are), and it is a pleasure to contribute to this Oubliette once again.*

*With my mark-making skills, I've created a fan art of my favourite character of the Excel Saga series, Elgola. Since joining the ranks of ACROSS, so far, she has gone through events that no elegant woman can imagine, yet even drunk, that never stops Elgola from continuing with her missions.*

From all of us, madashikkeran, shoma khesi mehraboun





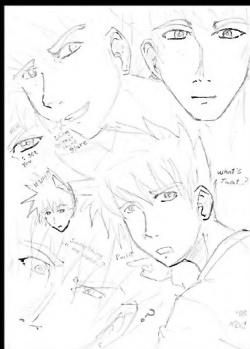
Now, we've got three new pieces from a previous contributor, Micki. First it's Il Palazzo, who may be chibi-sized, but still has big plans for us all. Then, it's Iwata, whom, as Micki says, needs to get more love. And of course as you can see in this volume, he'd agree. Finally, it's Roppomatsu II assuming the mantle of Excel herself! Although Nishiki has never called Excel "big sister," it is clear, based back to Vol. 5, that she knows more about her than she lets on... But what would Shioji think of this outfit?

From all of us, *noteshakkeran, shouna khesi mwhabose husid!* Sometimes we forget who we are, and that's why we write our names down on the right side of p. 2 to remind us. Your mention of enriching our minds takes me all the way back to Vol. 1's Mission 2, in which Excel said that enriched hearts would come from enriched meals, and proposed ACROSS try to improve the quality of the school lunch. "I do not think it is a bad idea," replied Lord Il Palazzo, "do you not think rather that it is an impossible idea?"

Yes, Elgala has been the heroine of this volume and the last, and she's arguably got the hardest time of any ACROSS agent since those early missions in Vol. 1, when Excel was on her own, and poor. Now ACROSS (or at least its front organization, ILU) has money, resources, and staff, but it falls on Elgala to try and fight the conspiracy that threatens it from within, armed with nothing but her wits and an equally sheer black minidress. Well, I shouldn't discount the value of Mince.

# OUBLIETTE

Your *EXCEL SAGA* bonus section!





# OUBLIETTE

## Your *EXCEL SAGA* bonus section!

installment 50% New Contributors! And you don't need to do arts or crafts...just writing in is fine.

Hello, Excel Saga's "Oubliette"

*My name is Richard and I just wanted to thank everyone behind the English and Japanese editions of Excel Saga. You guys all rock! The manga has been my favorite for years now and I doubt it will change anytime soon. I remember picking up volume 1 in a library and I've never looked back since. The artwork was super even then and became better over time. The characters are great and definitely are the main reason why I love Excel Saga. (Sumiyoshi is my favorite right now.) They all are fresh and full of life.*

*It's always a great day when a new volume of Excel Saga comes out so I just want you guys to know how much we appreciate your hard work. On a side note, what ever happened to Mr. 87 and the author's little mini comics? Also, what was the answer to the color scheme from the English version? Guess the world will never know.*

*Looking forward to the next time,  
Richard Cheng*

As Sumiyoshi would say, "Aye, cheers men." I too would hope for the return of Rikdo's mini-comics; I always enjoy an inside look at the production. We see names like "Aneko," "Takapon," "Yaki Takeshi" and "Rasen" in the credits, but what are they all up to? Are they getting pins in their bones, or trying to pass their driver's exams (a theme in this volume)? Are any of the recent supporting cast inspired in part by them, as were Antonio and Shinaji by earlier assistants?

Well, thanks once again everybody for reading and contributing, and don't forget to return in Vol. 20 for the explosive return of Excel Saga! Count the seconds as they tick away...yes, the hours, the weeks, the months!

EXCEL SAGA

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